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FOOD | The roast beasts of coffee
NEWS | Chatting it up with Ed Rendell + FRINGE 2011 | Infinite fests

30 YEARS OF

ARTS



Fall Arts Guide

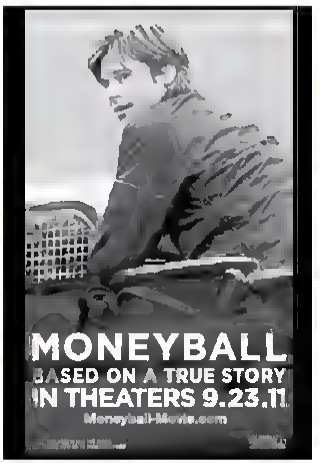
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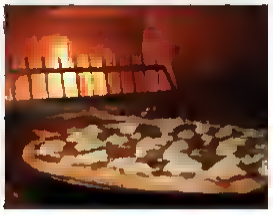












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ALTERNATIVE WEEKLY NETWORK AWN

VERIFIED AUDIT CIRCULATION

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DESIGN BY REBECA PESKIN


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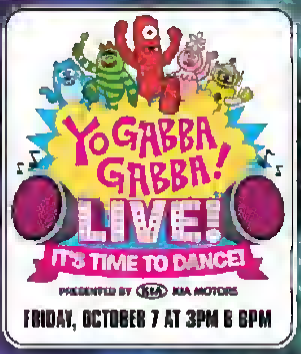
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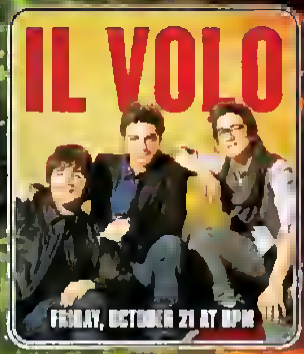


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CP's Quality-o-Life-o-Meter

[-4] According to the Pennsylvania EPA, recent rainfall will likely lead to a "mosquito baby boom." And, six days hence, the demise of the "mosquito Social Security system."

[-9] PPA workers tell the *Daily News* about hardbacking, wherein officers write a ticket and log it into the system, but never deliver it to the customer, leading to exorbitant late fees. Which sucks, but we gotta admit we're surprised and maybe even a little impressed. It's like when your stupid dog figures out how to knock over the trash can so he can eat garbage. We have underestimated you, Parking Authority.

[0] Germantown Jewish Centre is evacuated after receiving a "suspicious package" that turns out to be a seder plate. Everybody's been on edge since the afikoman went missing.

[+1] Phillies outfielder John Mayberry attempts to arrange a date through his agent with an actress who played a mermaid in a *Pirates of the Caribbean* movie, but it turns out she's married. And just a regular lady, with legs and clothes.

[+2] A new Center City District report challenges politicians and residents to capitalize on the city's increased child population. "We'll do our part," say mosquitoes.

[-1] With the city preparing to increase its use of pesticides to ward off mosquitoes, local beekeepers say they're concerned about the effect it will have on bees and people. But mostly bees.

[0] Republican mayoral candidate Karen Brown says she will challenge Mayor Nutter to five debates. Then Nutter lights a citronella candle and she goes away.

[+1] Following increased violence on SEPTA vehicles and property, a new bill proposes that bus drivers be given the same "protected class" status afforded to cops and firefighters. Says bus driver, "I guess I'm allowed to blow through stop signs and red lights now. I've always wanted to, but I have too much respect for the laws and rules of orderly society."

This week's total: -10 | Last week's total: -10



EVAN M. LOPEZ

[competing visions]

SEEING GREEN

How a little-disputed park has become the focus of a big dispute. By Isaiah Thompson

Looking up at it from the crumbling streets of the neighborhood just east of Broad and north of the Vine Street Expressway — an area some call "Callowhill" and others "Chinatown North," and the difference isn't insignificant — the rotting Reading Railroad viaduct that runs from Center City toward Spring Garden looks like just one more piece of blight. It's a different story on top, where the structure becomes a kind of yellow-brick road of unparalleled city skyline views. It would make, almost everyone agrees, an awesome park.

But that's about where the agreement ends.

A battle has been simmering beneath the tracks and is set to boil this week. On Tuesday, City Council's Rules Committee will hold a hearing on legislation proposed by Councilman Frank DiCicco that would create a "Neighborhood Improvement District" (NID) encompassing almost every property north of Vine, east of Broad, and west of Eighth. The district would collect an additional 7 percent property-tax assessment on those properties, netting about a quarter-million dollars a year. The money would be administered by the NID board of directors and used for neighborhood improvements — including, at least according to the bill, the proposed viaduct park. The NID would have to be reauthorized by residents after five years.

In a perplexing twist, those most in favor of creating the park have been busy dismissing its role in all of this; those most opposed to the NID have made a point of asserting their non-opposition to the park. Somehow, the viaduct park seems to have simultaneously come to represent every neighborhood hope and every conflict.

The flames of controversy were ignited earlier this year, when enthusiasts for a viaduct park attended a presentation by Paul Levy, president and CEO of the Center City District (among other titles) and a powerful player in any politics, real estate or planning in or near Center City. Levy presented a study suggesting that demolishing the viaduct would cost much more than renovating it.

The numbers were one thing; Levy's presenting them was another. After paying little attention to the idea of a viaduct park for the eight years some residents have fought for it, his implied support after seeing New York's High Line park suddenly elevated the idea from a scrappy urban dream to a classy-sounding project. Soon after the presentation, the Nutter administration gave its support, and *Inquirer* architecture critic Inga Saffron panned a glowing critique of "what could be a linear version of Rittenhouse Square."

> Levy's implied support elevated the idea.

Meanwhile, at the same meeting, Levy had made another, fateful point. Noting the difficulty the High Line has had in persuading nearby residents post-facto to agree to a special tax assessment for maintenance, "We recommended they consider creating an improvement district both for short-term reasons but also to have in place a mechanism so they wouldn't face this after it's all

>>> continued on page 11

[is happily overseeing the resuscitation]

[a zillion stories]

+ SPACE STATIONS

An emptiness has been filled.

The emptiness had been at the **Wissahickon train station**, where this writer waits several mornings a week for a train, and it consisted of two parking spots designated for PhillyCarShare. For almost a year, those two prime spots had **no vehicles parked in them**. But suddenly, the other day, cars were occupying the spots.

"It was a situation where we had to reduce our fleet for financial reasons," says PhillyCarShare executive director Gerald Furgione, regarding the unused spots. "We were **consolidating into the city**." That amounted to closing locations that were "underutilized."

But then, explains Furgione, "The **fairy godmother of Enterprise** came along." A month ago, Enterprise Holdings —owner of several car rental outfits — acquired PhillyCarShare, turning it from a nonprofit to a for-profit and vowing to expand the fleet. Good to their word, Enterprise has pumped **50 additional cars** into PhillyCarShare's fleet (hello, Wissahickon station).

With Enterprise's money, "We're able to tolerate a little less usage and **keep those pods open**," says Furgione, who's happily overseeing the resuscitation. "Philly loves a comeback story!"

—Theresa Everline

+ PAPER CURRENCY

Last week, we reported on citypaper.net that journalists at the *Daily News* and *Inquirer* were offered buyouts in the city's **latest round of newsroom downsizing** ["New Round of Buyouts Includes Daily News and Inquirer," The Naked City, Daniel Denvir, Sept. 8, 2011].

This comes a year after the Philadelphia Media Network bought the papers (along with philly.com, with which *City Paper* has a content-sharing agreement), which had **gone into bankruptcy**.

From one perspective, it could have been worse. "I see this as a good thing, in that it gives us some idea of what the company is planning **once the no-layoff clause expires** at the end of the month," according to an anonymous source. "Any job losses suck, but losing 20 people out of hundreds **isn't the apocalypse**."

Other observers disagree. "The buyouts are likely **foreshadowing layoffs** and other restructuring," notes Temple professor of journalism Andrew Mendelson. Indeed, non-newsroom layoffs were announced as CP was going to press.

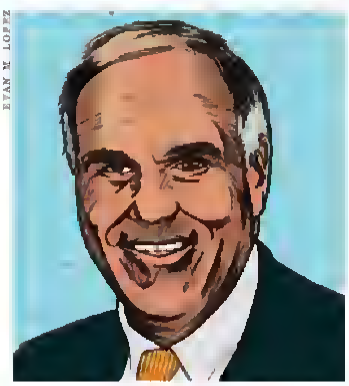
Fellow Temple professor G.W. Miller says the *Inquirer* never reinvented itself as a regional paper after ceding national and international coverage to wire services. The *Daily News* is somewhat better off, he says, because of a specific focus on the city — and a **loyal sports readership**. "Their ability to be anything near comprehensive has been compromised for more than a decade," says Miller, who was a photographer and reporter at the *Daily News* from 1994 to 2005, **when he took a buyout**.

Miller notes that as a sometimes-journalist he has a conflict of interests — and so does CP. But this signifies more than a **bad omen** for reporters. "I think the *Inquirer* and *Daily News* will continue to drop in circulation and ad revenue," Miller says. "I think local TV will continue with coverage of reactionary stuff, with **emphasis on sports, crime and weather**. And audiences will continue to drift away. They'll find info online or in random publications. But they'll have to seek it on their own. And that means many people will **never learn about important issues** that could have a direct impact on their lives."

—Daniel Denvir

two minutes with ... a fly in the gas industry's ointment

ED RENDELL



EVAN M. LOPEZ

Former Philadelphia mayor, Penn faculty member, football analyst

➤ **LAST WEEK, FORMER** Gov. Ed Rendell told natural gas industry conference members that they'd "screwed up" by fighting taxation, maintaining a poor environmental record, and dismissing opposition. CP caught Rendell at the buffet afterward.

***City Paper*:** What were you trying to accomplish tonight? What leverage is there to pressure the gas industry to listen to you?

Ed Rendell. My goal was to get them to do what I'm saying and propose a fair and reasonable tax. What is the leverage? The leverage is the growing tidal wave [of opposition] — it's no longer a few hippies demonstrating out there.

CP: Aren't you the guy who himself declined and/or failed to tax the industry?

ER: I did the right thing [by not calling for a tax] in year one, and I've said I should have tried harder in year two. In year three [in which state Senate Republican leaders agreed during budget negotiations to later impose a severance tax, and then reneged], that was the only time the legislature held to me.

CP: Is there really any chance the industry will change its ways under Gov. Corbett?

ER: Once the tidal wave comes, there's no stopping it. Even with Gov. Corbett in office. You know, 90 percent of Southeastern PA residents favor a severance tax. He might have to veto a popular shale tax. If that hurts Southeastern Republicans, he's out of luck. These guys think they've bought the legislature and bought the governor. But when the tidal wave hits, it doesn't matter.

—Isaiah Thompson

feedback
From our readers

DIRT CHEAP

Two stories from last week's issue received several comments at citypaper.net. Reactions to our cover story about local homeless men journeying to North Carolina to work under **questionable conditions on a potato farm** ["Betting the Farm," Kristen Mosbrucker, Sept. 8] started with a commenter questioning how one of the homeless men could afford a cell phone, causing Jack5225 to respond, "A cell phone costs far less than a home, apartment or even a room. Yet you would deny him that small amount of dignity. Shame on you."

Commentator Ben Fan saw the bigger picture, writing, "This story captivated me. Being in this situation is horrible, yet it seems some make it. How many though?" An even more dire observation came from lovesouthphilly: "From the work that I am doing professionally on **human trafficking**, this seems to be an instance that would definitely qualify. For more information about human trafficking, check out polarisproject.com."

TOME DEAF

Our story about the **unconventional used-book store Bookspace** and how its ability to host events got shut down by the city ["Not by the Book," Anjali Tsui, Sept. 8] prompted comments about the store itself as well as about our coverage. The fact that the store has no categories or price tags and has been mistaken for a flea market caused PostMoreThan10Comments GetCensored to observe, "That pretty much sums up why their fledgling business had to **rely on trapeze artists to stay afloat**." Likewise jerkoftheworld wrote, "I have never bought a book there because there is no organization whatsoever. What good are a hundred thousand books if they're sitting in a huge disorganized pile on the floor?" And yet the commenter continued, "I hope that they get their issues with fire safety taken care of and are able to host events again. That place has so much potential!"

JenD chimed in. "This article's title led me to believe they were being harassed by the city. I hope they succeed, but it's **not like they were being picked on**. I applaud the fire marshal for doing his/her job. If there had been a fire in this venue and they did not have the proper permits and emergency set-up (extinguishers, clearly marked exits, afc.), people would have been screaming for blood."

*+ We welcome and encourage your feedback. Mail letters to **Feedback**, City Paper, 123 Chestnut St., 3rd Floor, Phila., PA 19106. E-mail editorial@citypaper.net or comment online at citypaper.net. Submissions may be edited for clarity and space.*


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Seeing Green

<<< continued from page 8

happened," Levy explained.

In April, a bill to create just such a district was introduced to City Council by DiCicco, sparking a seemingly escalating neighborhood battle that is all about the park, and not about the park at all.

The group supporting the improvement district, Callowhill Reading Viaduct Neighborhood Improvement District (NID), is being led largely by proponents of the park — causing those less enthusiastic about it to feel unrepresented.

"For a lot of us, it's like, 'Who are these people? Why should I give them my money?'" opines Philip Browndes, one of several residents leading the charge against the proposal with fliers reading "No Taxation Without Representation" and by collecting signatures against it. (Fifty-one percent of property owners or property value is required to overturn the measure.)

Most vocal in opposing the current bill is the Philadelphia Chinatown Development Corp. (PCDC), a strong voice for Chinatown's Asian-American community that has long pushed for the expansion of a "Chinatown North." During last week's City Council session, Asian-American activists with PCDC held signs opposing the NID and will no doubt be present at the Tuesday hearing.

"The NID is really a group of people who want to green the viaduct," asserts PCDC executive director John Chin. "They want green space and, for that matter, so do we. ... But for the Chinatown neighborhood, the amount of poor people we have, the amount of substandard housing — we want more affordable housing."

Those pushing for passage of the NID, meanwhile, have been emphasizing that the money is *not* primarily directed toward creating the park and that the NID will be about "cleaning, greening and security," as NID steering committee member John Struble puts it, somewhat exasperatedly, noting that the amount being collected would be a pittance compared to the cost of building a park. "This is for on-the-ground work."

"It's taxation at its best," he argues. "It goes only to the neighborhood."

And the neighborhood, he and other supporters say, needs it. "My concerns are that the neighborhood is filthy and dangerous," says resident and NID steering committee member Tamara Sepe. "I support the formation of a park. But I don't see that as the sole purpose."

The truth is that the terms of dispute — a park, affordable housing, cleaning services and a new tax — have become stand-ins for a larger impasse in a changing neighborhood.

For supporters of the NID (and, for the most part, the park), many of whom are white and live in the neighborhood's burgeoning lofts and condos, the development of "Callowhill" from a post-industrial dump to a vibrant community is hampered by blight. They see some of the area's Asian-American leadership as resisting a project that would benefit all. "We keep sending emails" to PCDC, says Struble. "We don't get a response. And it's a little frustrating because this is the kind of thing that could make the future here a lot nicer."

Others see a small interest group gaining tremendous power over the neighborhood's future. An increased tax burden, special cleaning services and a possible high-profile park could reduce the diversity of a struggling "Chinatown North" — hence the push for affordable housing. What's more, some consider Levy's involvement as an expansion of his empire of influence. While Levy denies rumors that the Center City District would supply the called-for cleaning services, he intends to play a prominent role in developing the proposed park. In addition, as some have pointed out, the legislation before Council excludes from the NID all buildings facing Broad Street — buildings that belong to Levy's Center City District and would have added considerably to the assessment collected for Callowhill. (Struble acknowledges this and says he intends to pursue those fees. Regarding Levy's involvement, he told CP, "As much as I have admiration for and like Paul Levy, this is still our neighborhood.")

> It's about "cleaning, greening and security."

Still, both sides said they wanted to continue dialogue, and many seem caught in the middle of these competing visions.

"It feels difficult," affirms Ellen Somekawa, executive director of Asian Americans United, who sits on the NID steering committee. "We're committed to greening the neighborhood. ... At the same time, we really feel connected to the struggle of Chinatown to be in this place."

Somekawa says she's suggested the district be renamed the "Callowhill Chinatown North Improvement District." "People," she says, "were open to that." *(isaiah.thompson@citypaper.net)*

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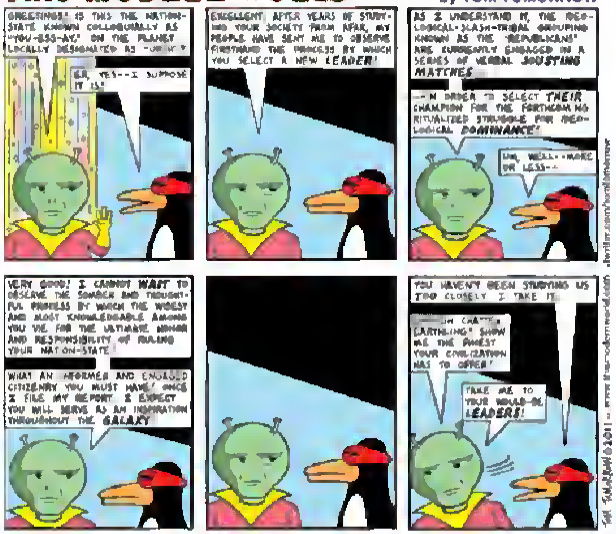
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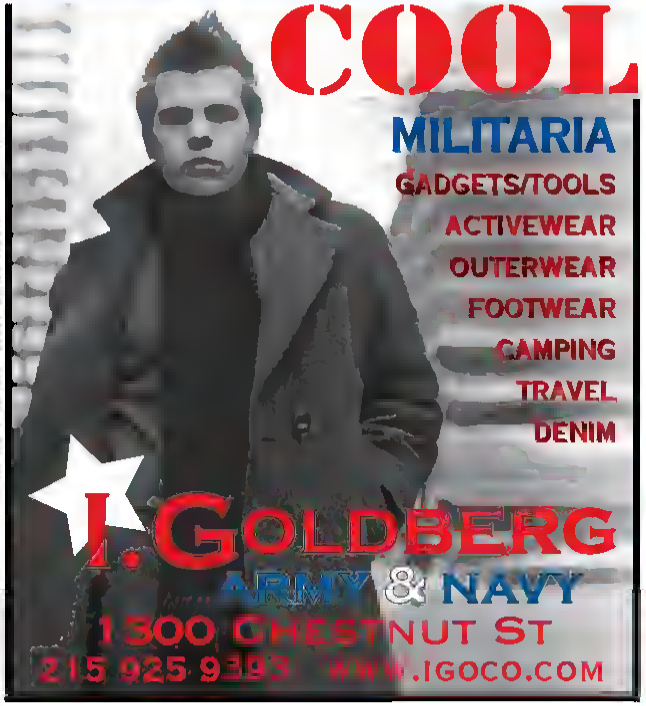
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By A.D. Amorosi

➤ **IF YOU EVER** dare doubted Philly's style quotient, don't. Not this year. Not with the 18th annual **Phashion Phest** fashion show at the **Shops at Liberty Place** (Sept. 21) the fifth annual **FBH Philadelphia Fashion Week** starting Sept. 20 **Rittenhouse Row** sfashion soiree at the **Comcast Center** Sept. 22 and of course the just-started **Nutter**-sanctioned **Philadelphia Collection** pack of events. Some of these sartorial productions will certainly be better than others...but do us a favor and reserve the bitchy nit-picking for later. If I can do it you can. Come correct. ➤ That **Great Philly Grill Off** that brought **Rachael Ray Boyz II Men** and **Patti LaBelle** to the **Pat's/Geno's**/Passyunk Ave axis will air Sept. 26 at 10 a.m. on WPVI-6 ➤ When I heard a rumor that a **Di Bruno Bros.**-owned lot on Ninth Street — the giant Rizzo mural space safeguarding the Italian Market — was being considered for a five-story retail/restaurant operation I went straight to the source **Emilio Mignucci**, V.P. of **Di Bruno Bros.** "Not true," says E-Mig. "We've been asked by some investors if this is something that we would consider. Right now we said no but who knows what the future holds." Keep your eyes peeled for more with me and Emilio. ➤ Two of my fave hard pop/hot jazz vets play **Little Bar** on Eighth Street this week. **The Donuts** on Sept. 15 and **The Hot Club of Philadelphia** Sept. 18 ➤ After July's mega-watt Nielsen-top-rated ***Dancin' on Air*** marathon on **WPHL-17**, producer **Mike Nise** is telling folks that he's looking to air a new *Air* with a new cast. Better get some fresh butts. I bet the old ones can't fit into the Spandex. ➤ Promoter types don't have **Damon Feldman** to knock around anymore as he's not allowed to do any soft-glove **Celebrity Boxing** events in Pa. (Man that sounds silly when you consider how jokey it was.) But he can ply his trade as a faux-boxing trainer with his first client being **Amy Fisher**, the first contender on a Sept. 16 card that also features a fight between her husband, **Lou Bellera** and her one-time fuck buddy/arch nemesis **Joey Buttafuoco** at **Marple Sports Arena** in Broomall, Pa. ➤ Manayunk's **EcoArts Fest** is handing over its **Eco Champion Award** to localite **Josh Fox**, director of the Academy Award–nominated ***Gasland*** **Philly Streets Department** commish **Clarena I.W. Tolson** won one, too ➤ Sweet yon Philly pop teen **Teyler Bright** made a Billboard hit out of "Striped Socks" three years ago at the elder age of 15. Now she's running around doing weird hi-energy electro tunes like "Psycho" and hanging out with bongwater-head **Asher Roth**'s video director. She's nailed more than 40,000 views on YouTube since its Aug. 22 debut. Man, they grow up fast. ➤ Ice gets illustrated every Thursday at citypaper.net/criticalmass

(a_amorosi@citypaper.net)



THE DAYS OF OUR LIVES: The melodrama in Raúl Ruiz's four-and-a-half-hour-long film may play out like a soap opera parody, but that's part of the trick.

[film]

GAMES PEOPLE PLAY

The flight and frippery of Raúl Ruiz's epic *Mysteries of Lisbon* proves a deceptive swan song. **By Sam Adams**

[A-] **MYSTERIES OF LISBON** | *Directed by Raul Ruiz, a Music Box Films release, opens Friday at Ritz at the Bourse.*

Imagine working your way through a set of Russian nesting dolls, arriving at the innermost and opening it, only to find a hole in the space-time continuum. That's what it's like to have your mind buffeted by Raúl Ruiz's four-and-a-half-hour-long *Mysteries of Lisbon*. The film was the last Ruiz completed before his death in August, and it has the feel of both a climactic summation and an autumnal doodle. On the one hand, its sprawling narratives encompass a dazzling array of styles and stories, flashbacks within flashbacks within dreams. On the other, it's accomplished with a pervasive lightness of touch, as if Ruiz were on his way out the door and suddenly realized he had an hour to spare.

At times, *Mysteries* feels like a period piece shot on the cheap. Ruiz certainly hasn't cast his actors for their deftness of technique, it plays like a soap-opera parody, or a melodrama staged by a middling regional theater. But the transparent artifice is part of the games Ruiz is playing with the audience...and with himself. The film shifts from live action to shots of paper cutout puppets, just in case we're tempted to forget the whole glorious mess has been staged for our amusement. (We aren't.) Technically, such techniques fall under the heading of alienation, but the effect is just the opposite. We revel in the absurd convolutions of melodrama, while at the same time recognizing that they're no more convoluted or inexplicable than our own lives.

At the plot's sometimes absent center is an abandoned nobleman named Pedro da Silva (Afonso Pimentel), though he's initially known as João (João Luis Arrais). Raised as an orphan by the kindly Father Dinis (Adriano Luz), he finds out he is the son of countess Ângela de Lima (Maria João Bastos), a revelation that opens the door to countless others. Torrid romances, evil deeds, hidden identities, abrupt leaps into the past. *Mysteries of Lisbon* has it all.

No more dramatic than our own lives.

Chances are you're meant to get lost more than once along the way, or at least engage in some serious head-scratching. As much as he pokes fun at its conventions, Ruiz is sensitive to the appeal of the period melodrama, and provides the necessary frippery.

Despite its length and scope, *Mysteries of Lisbon* sloughs off grandiose acclamations. Like Kurosawa's *Dreams*, it's a film made for the joy of it, without particular regard for posterity. The film's breezy qualities may have more to do with Ruiz's awesomely prolific pace than any sense of impending mortality; it's been more than a decade since Ruiz's *Shattered Image* and *Time Regained* were distributed in the U.S., but his output never slowed. He continued to be lost in his work, and with *Mysteries of Lisbon*, there's room for many more to join him.

(s_adams@citypaper.net)

embarking on an artistic stimulus plan

LIVE ARTS/FRINGE **PICKS** (2011)



BOEN BEIJER

PLAY

In her solo show, *Namasya*, classical Indian dancer Shantala Shivalingappa showcases her exquisite control and mastery of the form. But in *Play*, Belgian choreographer Sidi Larbi Cherkaoui comes along and fucks everything up. His contortions threaten to unbalance her fluidity, and the two promise to engage each other in a bit of gamesmanship that reveals the ways in which mismatched puzzle pieces can join together to reveal surprisingly transcendent pictures. *Thu.–Sat., Sept. 15-17, 8 p.m., $25-$30, Prince Music Theater, 1412 Chestnut St., 215-413-1318, livearts-fringe.org*

THE RADIO SHOW

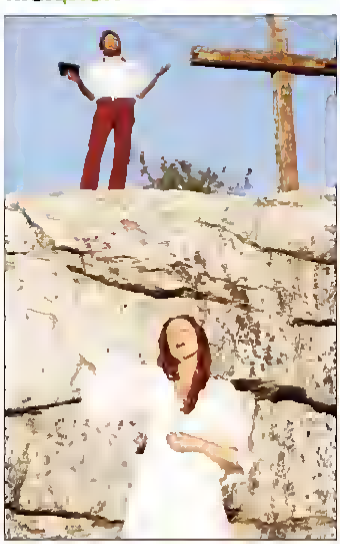
Radio may seem increasingly like a relic of the past, but black radio stations still live on in many urban centers to provide the voice of a community. Inspired by the shuttering of Pittsburgh's WAMO in 2009, choreographer Kyle Abraham creates a dance performance scored to the soul and hip-hop that lost one outlet that day, mirrored by another, more personal silencing: the loss of self, engendered by Alzheimer's. *Fri.–Sat., Sept. 16-17, 8 p.m., $25-$30, Annenberg Center for the Performing Arts, 3680 Walnut St.*

MORE MOUVEMENTS FÜR LACHENMANN

The work of German composer Helmut Lachenmann reduces music to its constituent elements, amplifying the most elemental of sounds and incorporating musicians' movements as ends rather than means. French choreographer Xavier Le Roy responds to Lachenmann's work in kind, creating a dance based on listening to, rather than interacting with, music. The show dismantles performance, interpretation and experience, examining each piece in isolation. *Fri.–Sat., Sept. 16-17, 8 p.m., $25-$30, Arts Bank, 601 S. Broad St.*

—Shaun Brady

flickpick [movie review]



SAVED: In Vera Farmiga's provocative, insightful directorial debut, devout believers are represented as neither zealots nor saints.

HIGHER GROUND

[A-] **WHEN SHE PRAYS**, Corinne (Vera Farmiga) talks to God like a withholding parent. Her friend and fellow Jesus freak Annika (Dagmara Dominczyk) may have the gift of tongues, but the best Corinne can muster is a fervent "Come on." It's the matter-of-fact approach to faith that's most striking about Farmiga's directorial debut, its ability to render complex, devout believers who are neither zealots nor saints, and in so doing unstruct one of the most provocative and insightful spiritual explorations in years. *Higher Ground*'s source is ex-fundamentalist Carolyn Briggs' memoir *This Dark World*, but the pointed difference in titles is reflective of Farmiga's more ambivalent approach. (The script is by Briggs and Tim Metcalfe.) The film faithfully delineates the embedded misogyny that drove Briggs out of the church; after she speaks at a prayer meeting, Corinne is chastised because "we can't appear to be teaching the men." But from the moment a young Corinne (played first by McKenzie Turner, then by Farmiga's sister Taissa) raises her hand in vacation Bible school signifying that she's been saved, we feel the pervasive role that faith plays in her life. As her own path and that of her church begin to diverge, the desire for her to break free is mixed with a profound sense of loss, as if our faith, too, has been shaken. Music plays a key role in conveying Corinne's uplift; she meets her future husband (Joshua Leonard) when he asks her to write lyrics for his band's songs, and hymns and prayer songs are threaded throughout, most performed live in front of the camera. The music embodies a sense of communal connection, of every sense of harmony, as well as the pain that eventually creeps into the story and shakes Corinne's faith. It's a wide-ranging role, and Farmiga plays every inch of it, but her presence is felt even more strongly behind the camera than in front. —*Sam Adams*

As if our faith, too, has been shaken.

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Peter Burwasser on classical

BE SHARP

It's probably best to concentrate on the positives at this point.

THERE MAY BE both heroes and villains in the ongoing financial struggles at the Philadelphia Orchestra, but it is probably best to concentrate on the positives at this point, as the organization is about to launch what may well be the most important season in its 100-plus-year history. It is too easy to take the players for granted, but given the demoralizing pounding they have had to endure and the public nature of their opposition to the bankruptcy filing, it is inspiring that they have not lowered their standards a wit. The loss of some key positions in the ranks is a bit alarming, but not unheard of in more normal times.

High marks, too, to incoming music director Yannick Nezet-Seguin (let's just call him Yannick), who has added three performances to his schedule as a gesture of support. He was a huge draw last year, selling out most of his appearances, but this coming season the novelty factor will be diminished, and his qualities as a musician will be more closely evaluated.

And yes, praise must be given to the inner office, which seems to be embarking on a kind of artistic stimulus plan, loading up the schedule with a dazzling (and expensive) array of talents, including the only North American appearance this season of the legendary pianist Maurizio Pollini. The repertoire selections themselves are disappointedly conservative, with only two living composers represented, but it would not be fair to call the programming pandering. There is a lot of really wonderful music waiting to be heard, including a healthy dose of 20th-century classics.

But the No. 1 hero in this whole unfortunate chapter in the life of a great orchestra is surely Charles Dutoit, who could have just slogged along as a temporary caretaker, having been designated chief conductor, but passed over as a long-term music director. His leadership has been extraordinary, with a podium presence of such concentration and sweep as to remind his players and audience alike that making music at the highest possible level is what matters more than anything. Dutoit has always been a world-class musician, but for this generation of musical Philadelphians, he is something more: a real mensch.

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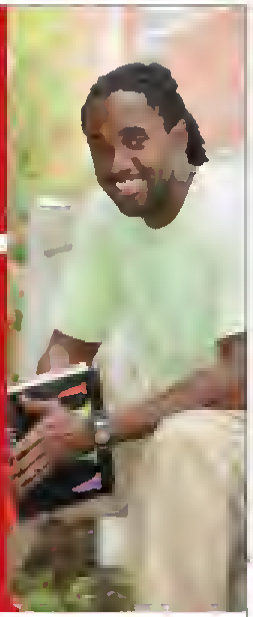
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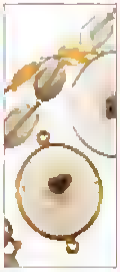
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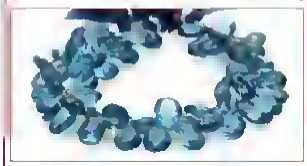
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Highlights and lowlights from the last two weeks

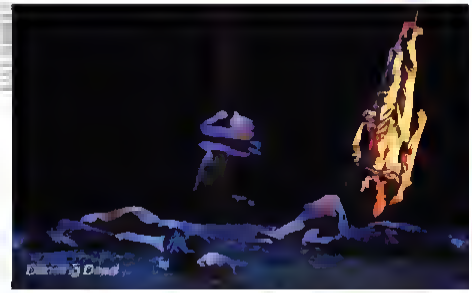
THE ANGEL, THE DEVIL, AND GREG BRADY

A seed of a great idea lurks in this new yet unoriginal play; sure, *Brady Bunch* satire is stale, but how about plunging into those crazy kids' psyches? Such thoughts never entered ETC Theater writer Todd Cardin's head as he spliced lots of *Brady* clips (don't tell the lawyers!) into a hackneyed heavenly bureaucracy scenario. Add confusing modern references, an unnecessary but adorable kid, and the awkward pauses of amateur actors who almost know their lines but not their cues, and … Sometimes bad is so bad it's good, more often, though, it's just bad.

—Mark Cofta

CANYON

One of my friends won't go see modern dance with me anymore. She says she just doesn't get it, and she's sick of feeling dumb for not understanding the meaning behind the movement. Really, it's an awful feeling. You know the performers are trying to tell you something, but if you aren't schooled in the intricate, incredibly nuanced art form, modern dance sometimes just looks like a bunch of people rolling around on the floor. Which is why it helps when these companies give you a little something to go on: an identifiable score, emotive interplay, perhaps even a plot reference — even obliquely — in the program notes. John Jasperse's



Canyon does us no such favors. Amplified by lyricless, sometimes migraine-inducingly loud, downtempo electronica, six dancers — the choreographer among them — begin their 70-minute journey to nowhere with a fast-paced ensemble movement series. At this point you're thinking to yourself that these young performers are graceful, energetic, you might even know enough about dance to recognize their clean lines and synchronicity. But as they forge ahead, sometimes standing still for minutes on end, sometimes writhing back and forth on a black floor decorated with haphazardly applied neon-yellow painter's tape, no clear themes emerge. Is that the point? Are you supposed to be getting angry by now? And will someone please explain why there's a guy scooting around the stage from inside a cardboard box? A little post-performance research indicates that *Canyon* is about disorientation. Three audience members were so disoriented, they left halfway through. My question to Jasperse is, would it have killed you to clue us in? This choreographer is no amateur — the chaos is intentional, the movements clean, the piece itself cohesive — but by refusing to help your audience, you only alienate us.

—Carolyn Huckabay

DANCING DEAD

There's something about seeing a dishevveled, hunched-over, makeup-aged Brian Sanders being hoisted up in the air by a company of undead friends while "Bridge Over Troubled Water" plays in the background that makes me weepy. And for good reason. Sanders' *Dancing Dead* is a tribute, of sorts, to those in the choreographer's life who've recently passed. But all the heavy stuff of death is leavened delightfully by this JUNK cast, zombified but as acrobatic and limber as ever, throwing themselves onto the graveyard floor and swinging with the greatest of ease from suspended ropes in the appropriately dingy sub-basement of 444 Lofts. The fact that Sanders here plays a groundskeeper who's only partly in on the *Thriller*-y action means we don't get to see him dance as much as we'd like (read: all the time), and pretty much every seat in the venue could be argued as obstructed-view, but JUNK's funky blend of quirk and elegance more than makes up for any minor

>>> continued on page 22

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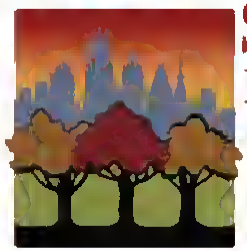
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quibbles. As far as I'm concerned, it's his best work yet. *Through Sept. 17, $25, Sub-Basement at 444 Lofts, 444 N. Fourth St.*

—Carolyn Huckabay

THE DEVIL AND MISTER PUNCH

Mindless violence makes a much welcome return to the stage in the guise of Mr. Punch, a puppet conceived in an age of wanton murder, urban decay and rampant police brutality, and therefore born to play before a Philadelphia audience. Equal parts anarchic slapstick, eerie drama and haunting musical, *The Devil and Mister Punch* is that sort of highly original, well-crafted production that should define the festival at its best. *Through Sept. 16, $25, Christ Church Neighborhood House, 20 N. American St.*

—K. Ross Hoffman

HEAVY METAL DANCE FAG

The steamy basement of St. Stephen's is an apt place to witness the joyous and poignant South Philadelphian gender-fuck comedy where guidos buck, wing, tap and vogue and guidettes pump iron and bench press. "I'm a stripper, not a dancer," says the hair product-drenched Vincenzo (Peter Smith) when questioned about pole-dancing for gay men. Then again, nothing is what it seems in *Heavy Metal Dance Fag* land. Every actor plays his hard-ass part with smashing duality, and if you had any investment chops, you'd Kickstart HMDF into a long-term main-stage run.

—A.D. Amorosi

LADY M

Shakespeare reduced, simmered, teased and troubled into a peppery, satisfyingly complex dream-theater stew that makes the most out of some truly captivating ingredients: a fantastically fanciful fabric-strewn set; inventive, evocative costuming; Catherine Slusar's fierce, authoritative lead performance; and a shadowy chorus of "spirits" whose slinky hive-minded movements and murmurs occasionally felt silly and stilted, but more often effectively creepy and surreal. In less assured hands, *Lady M* might have been no more than nebulously misty, but all the susurrating sound and feminist fury here lends itself to plenty of signification — though brushing up on your *Macbeth* wouldn't hurt in untangling its web.

—K. Ross Hoffman



HAMASYA

Shantala Shivalingappa conveys more with her hands and arms than most do with their entire bodies. In all four works of her solo show, *Namasya*, she sculpted her upper limbs in wondrous ways to relay a world of emotions from subdued to strong. Same goes for the rest of her body, which is an elegant fine-tuned instrument. Shivalingappa's stage presence is a beacon of concentrated energy, powerfully shedding light on interior thoughts (and perhaps remembrances) that are like poetic fragments of multifaceted stories. Sharpen your focus and you can become mesmerized by the depths of the movement.

—Deni Kasrel

THE UNDEAD

The Undead resists pop-culture zombie clichés while exploring not-quite-life after death. V.F. Zavlenta's "The Haunting" and Greg Romero's "Dallas" are ethereally poetic, while Jay Cutler's "The Frogg Prince" and Brian Grace-Duff's "The Death Card" provide more conventional laughs. In "Working Stiffs," Colleen Quinn presents her wickedly absurd corporate recruitment PowerPoint, building hilarious horrors to a perfect final twist. Rick Horner's zombie clown leads a strong ensemble, and Matt and Melissa Dunphy's "Up Your Cherry" wrap it all together wittily with zombie rock. Death isn't the end! *Through Sept. 17, $15. Playground at the Adrienne, 2030 Sansom St.*

—Mark Cofta

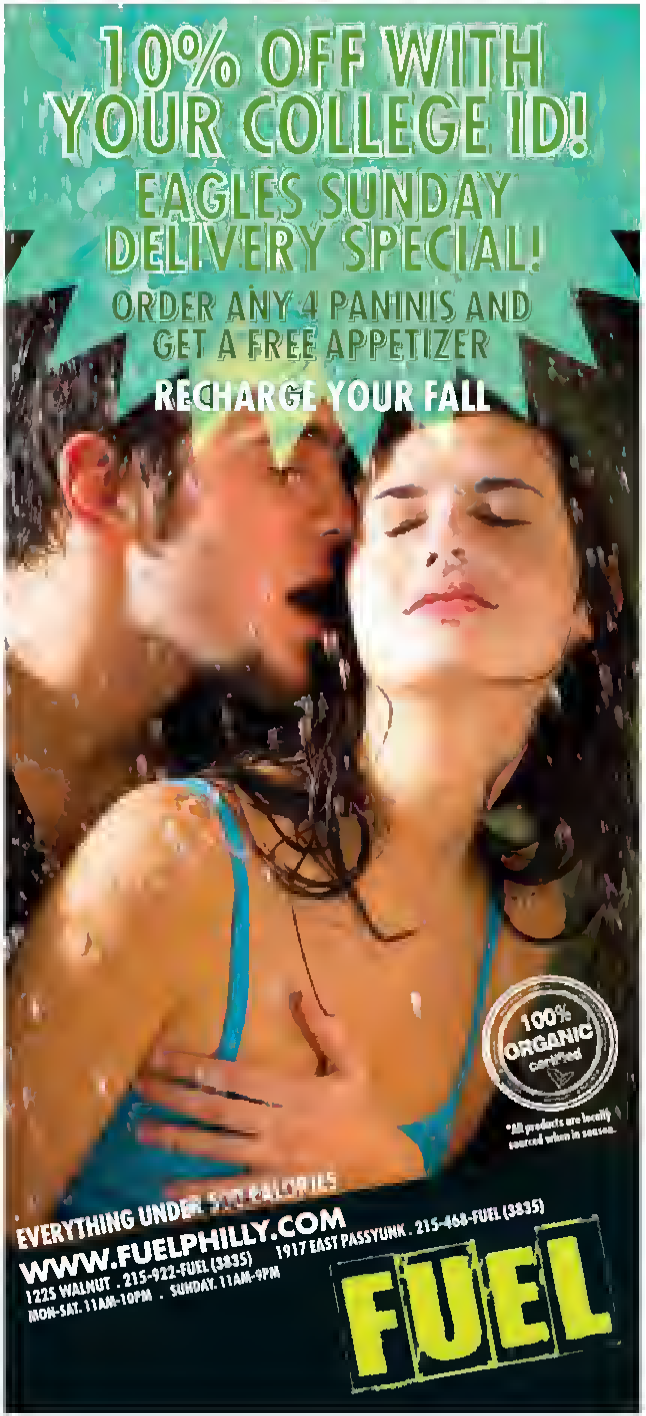
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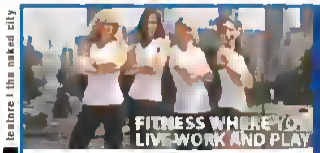
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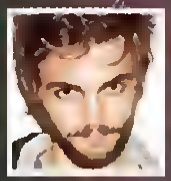
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movie shorts

FILMS ARE GRADED BY *CITY PAPER* CRITICS A–F


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BELLFLOWER | B+

Skidding along the line between gearhead pipe dreams and subversion thereof, Evan Glodell's first feature is a hand-tooled marvel, its saturated colors and impressionistic images captured by camera equipment he built himself. Glodell also plays the lead, a grease monkey with two loves: a mice-looking chick (Jessie Wiseman) and an "apocalypse mobile" he and a buddy have tricked out with a homemade flamethrower. After Glodell picks Wiseman up at a cricket-eating contest, the movie starts to run off the rails, becoming more heated and less credible as their affair turns passionate and then explosive. The apocalypse for which he's been preparing arrives, but only for him, as his romantic life gradually morphs into something out of *Mad Max*. The film's ending retroactively lends depth to a movie that's previously been all surfaces, but signing on to its narrative Hail Mary feels a little bit like letting Glodell get away with murder. The film spends so long indulging the fantasies of fanboys that it's hard to swallow it when it tells them to go fuck themselves. —*Sam Adams (Ritz at the Bourse)*

DRIVE | A-

Danish director Nicolas Winding Refn skims the surface sheen off '80s Michael Mann and Walter Hill actioners and distills them to their purest neon-lit essence for *Drive*, a film every bit as brusque and spare as its title. Ryan Gosling plays a Hollywood stunt driver by day, wheelman for hire by night. Like the precision-engineered vehicles he maneuvers, he's stripped away all the non-essential pieces from himself. He speaks little more than terse instructions, he barely moves except for shifting gears and occasionally exploding into brutal violence. Gosling wears the stoicism of the Steve McQueen or Clint Eastwood action hero like the expressionless masks he dons to mimic the film stars he doubles while driving: a man not only without a name but without an inner life. He's surrounded by much more colorful characters, from Bryan Cranston's craven mentor to Albert Brooks' delightfully cruel turn as a gangster. Refn's film is all about the mechanics; when Gosling befriends a neighbor (Carey Mulligan) and her young son, the sentimentality is so perfunctory that it's like watching the inner workings of an action film stripped bare. Gosling helps them because he's a lone wolf in a satin scorpion jacket with a matchstick clenched in his teeth. He even stares out at the city while a hokey song about being a hero serenades him on the soundtrack (which otherwise consists of Cliff Martinez's strikingly glacial synths), though Refn isn't interested in parody or even homage as much as dissection. —*Shaun Brady (Pearl, UA 69th St., UA Riverview)*

GUN HILL ROAD | B-

Newly released from prison, Enrique (Esai Morales) imagines a warm homecoming back in the Bronx. But things have changed during the three years he was away. His wife Angie (Judy Reyes), has an office job and is feeling more independent (she's taken a lover, a plot point Enrique seems willing to accept for a minute), and their son, Michael (Harmony Santana), has grown up — in ways his father is utterly unable to accept. When he learns of his son's new sense of self, as a transsexual female, Enrique is predictably horrified, blaming Angie for the deviation and determined to set the boy straight. Rashaad Ernesto Green's film makes it exceptionally clear that he has trouble seeing Michael in multiple ways: missing his comings and goings, his affect and his resentment, at one

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SONY

point the teenager performs a poem in a club, articulating precisely this point, in case you've missed it (when his friends applaud him and Enrique shows up at just the right moment to drag him off to go see a strikingly beautiful female prostitute, you may share Michael's upset, if only at the overstatement). But even as it depends on clichés — Angie is the hurting mom and angry wife, Enrique's parole officer (Isiah Whitlock Jr.) is cynical — the film is sensitive to Michael's emotional nuances, as he struggles to find himself and, in the process, also negotiate his father's fear and traditional assumptions. —*Cindy Fuchs (Ritz at the Bourse)*

HIGHER GROUND | A-
Read Sam Adams' review on p. 17 (Ritz Five)

I DON'T KNOW HOW SHE DOES IT | C-
Read Carolyn Huckabay's review at citypaper.net/movies. (UA Riverview)

LION KING 3D
A haiku. Poor Simba gets his dad back only to lose him again — in 3D! *(Not reviewed) (Pearl, UA 69th St., UA Riverview)*

MYSTERIES OF LISBON | A-
Read Sam Adams' review on p. 16. (Ritz at the Bourse)

STRAW DOGS
A haiku. Be careful. These dogs are a rare breed: lightweight but highly flammable. *(Not reviewed) (Pearl, UA 69th St., UA Riverview)*

+ CONTINUING

APOLLO 18
A haiku. "There's a reason we've never gone back to the moon." Too expensive, right? *(Not reviewed) (UA Riverview)*

BUCKY LARSON: BORN TO BE A STAR
A haiku. Can't wait until this movie bombs and they stop those fucking commercials. *(Not reviewed) (UA Riverview)*

CIRCUMSTANCE | B-
Persian American Maryam Keshavarz makes her feature debut with the story of young Tehranian women struggling against social norms. As it often does, teenage rebellion bleeds into (counter-)revolution, as Sarah Kazemy, the daughter of disappeared intellectuals, and Nikol Boosheri, whose parents are wealthy and connected, go from hanging out at illegal parties to helping a friend dub *Milk* into Farsi. Keshavarz's staging of period Tehran (shot in Beirut) is compelling, but her story plays like Sundance Mad Libs, a disappointment given the setting's potential. —*S.A. (Ritz at the Bourse)*

COLOMBIANA | B-
In Bogotá, a fantasy space full of yellow light and crooked hillside rooftops, a little girl's dad is murdered by evil drug runners, inspiring in her a lifelong vengeance plot. When she grows up, Cataleya (Zoe Saldana) becomes a contract killer for her uncle and — oh yes — a pathological serial assassin of those she considers responsible for her father's death. She's slinky and well armed and high-tech, eluding the FBI, the CIA and the drug kingpins who want her dead. She's also elusive romantically, as such damaged girls tend to be. While it's sometimes clever and sometimes just stupid, *Colombiana* consistently fails to surprise. —*C.F. (Pearl, UA 69th St., UA Riverview)*

CONTAGION | B-
Steven Soderbergh's vision of a viral apocalypse is torture porn for germophobes, continually alternating shots of hacking, sweaty sufferers with doorknobs or her peasants carrying their contagion. If anyone is immune from this population-decimating sickness, however, it must be Soderbergh, as his clinical, antiseptic direction barely allows anything to live, be it bacteria or human emotion. Only Matt Damon, as Gwyneth Paltrow's immune husband, wrestles the film back to the human level, the only show of grief or emotion amidst the worldwide panic. Otherwise, it's a procedural in the most literal sense. —*S.B. (Pearl, Roxy, UA 69th St., UA Riverview)*

CRAZY, STUPID, LOVE. | B-
As mom and dad Steve Carell and Julianne Moore head toward divorce, their son (Jonah Bobo) nurses a fierce crush on his baby sitter (Analeigh Tipton) who is herself hot for Carell. Newly single Carell takes tips from seasoned pickup artist Ryan Gosling, who takes pity on the hapless older man but falls prey to Cupid's wiles once the uncommonly resistant Emma Stone comes into the picture. Intertwining love plots go back at least as far as Restoration comedy, but the script peddles shopworn adages instead of hard-earned truths. Each story feels like something that happened to a friend of a friend, just far enough removed to feel naggingly out of whack. —*S.A. (Roxy)*

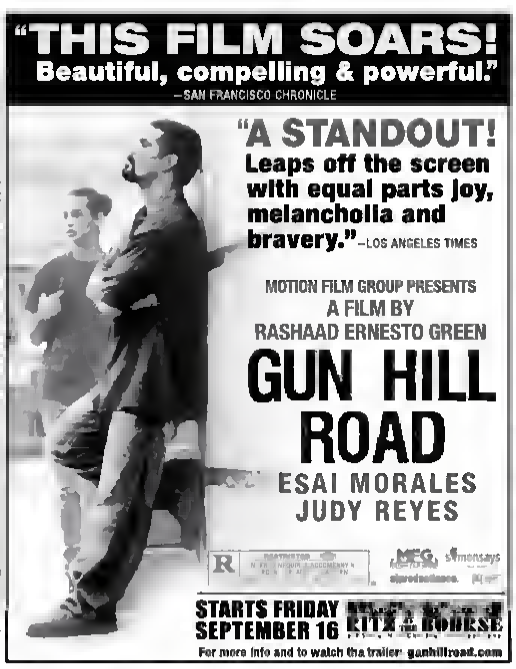
THE DEBT | B-
Is it moral to lie in the name of national catharsis, or should citizens be allowed to confront difficult truths at the risk of widespread dissension? *The Debt*, a remake of a 2007 Israeli film, poses this question but muddles its answers. In the modern day, Helen Mirren plays Rachel Singer, a former Mossad agent whose daughter is publishing a book detailing her heroics as a Nazi hunter. The occasion brings a reunion with her two partners (Tom Wilkinson and Ciarán Hinds) and awakens memories that conflict with the story they've been told for decades. The thriller mechanics remain taut, but miss an opportunity to create more than tension. —*S.B. (UA Riverview)*

DON'T BE AFRAID OF THE DARK | C
Sally, relocated by her flake of a mother to live with her architect dad (Guy Pearce) and his interior designer lover (Katie Holmes), is a troubled kid wrestling with abandonment issues — so (naturally!) she clings to the teasing voices pleading for her friendship from a deep, dark hole in the basement. Though the grown-ups don't believe her, Sally soon starts being terrorized by these otherworldly monsters that operate solely in the shadows. You couldn't pay for a better device with which to cultivate big scares, but the herky-jerky organization (screams one second, snores the next) does no favors for Guillermo del Toro's film, which takes little advantage of the latitude that comes with an R rating. —*Drew Lazor (Pearl, UA 69th St., UA Riverview)*

FINAL DESTINATION 5 | B
Yep. *FD5* follows the absolutely exact same formula as its predecessors. Too pretty-to-live yuppies escape a blood-gurgling catastrophe (thanks to a good ol' Unexplained Premonition) only to find themselves hunted one by one by the unseen Rube Goldbergian Death. Lots of dripping pipes, self-loosening belts, fraying wires, that sorta thing. Thus turns the disaster's a bridge collapse, and there's some weird, unconfirmed and ultimately pointless loophole it's not worth going into here. Thus franchise has few surprises to offer, so don't let anybody ruin *FD5*'s ridiculous and self-congratulatory ending for you. —*Patrick Rapa (Pearl)*

THE GUARD | A-
John Michael McDonagh, brother of lauded playwright and *In Bruges* director Martin McDonagh, takes a whole-bog approach to exploiting the provincial reputation of the Irish in his directorial debut, following the amoral exploits of Gerry Boyle (Brendan Gleeson), an acid-dropping, hooker-hurling, socially stunted police officer who could very well be the last clean cop on the Emerald Isle. What makes *The Guard* such a watchable black comedy, aside from its grimmingly McQueen-like pace, is Gleeson's serrated performance, at once childlike, cold and chummy. —*D.L. (Ritz Five)*

THE HEDGEHOG | C
Paloma (Garance Le Guillermic) is a wealthy, precocious 11-year old who hides from her family via a camcorder she uses to chronicle "why life is absurd." Her story is paralleled with that of her apartment building's janitor, Mrs. Michel (Josiane Balasko), whom Paloma dubs "the Hedgehog" because she is prickly on the outside, refined on the inside. When an elegant Japanese man, Mr. Ozu (Togo Igawa), moves in with his cats, he helps Paloma and Mrs. Michel come out of their shells. All this drama, adapted from Muriel Barbery's novel by writer/director Mona Achache, unfolds at a snail's pace, Achache layers her film with some nice visuals and even a nifty bit of animation, but it is all just lipstick on a pig. —*Gary M. Kramer (Ritz Five)*





fall arts guide '11



OLIVE DANCE THEATRE | PHOTO BY NEAL SANTOS

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MIDDLE GROUND: Choreographer/company co-founder Jamie Merwin (center) created *Brotherly Love* to keep a difficult conversation moving

bust a MOVE

A LOCAL HIP-HOP TROUPE BREAKS AND BATTLES THROUGH ONE OF PHILLY'S DARKEST HOURS

BY SHAUN BEADY

Before every rehearsal, the members of olve Dance Theatre (oDT) gather together to "check in," sharing whatever's on their minds or happening in their lives, a ceremonial setting aside of the outside world before immersing themselves in the work at hand.

On a recent rainy Monday at the Community Education Center, the check-in was brief. One dancer was tired, another's arms were sore from braiding her long hair. But artistic director Jamie Merwin had a more poignant tale to tell: a double homicide the night before, a few doors away from her West Philadelphia home.

The fact that the neighbor had long been suspected of drug dealing presented Merwin with conflicting emotions. "Do I feel less loss because I know what he was involved in?" she pondered later. "That bothers me. There are a lot of other neighbors on my block — if it had been them, where I would be sitting emotionally today would be really different."

Merwin's complicated reaction serves as perfect fuel for oDT's new piece, which they'll preview this weekend at Koresh Dance Co.'s Artist Showcase and premiere in its entirety at the Painted Bride at the end of September. *Brotherly Love* revisits the MOVE bombing and, more importantly from Merwin's perspective, the MOVE Organization.

"We always say 'MOVE' as if MOVE is the bombing," she says. "These are people, they're artists, they're activists, they continue to do work. So to me, our job is to talk about it, for us individually to struggle with the issues of it. I want people to be provoked, I want to ask questions. I don't want to give people answers — and sometimes that's hard."

Not just for the audience. Dancer Kelly Snell has struggled with MOVE's messy legacy since the piece's inception. "When I first started working on it," Snell says, "I wanted to know who's right, and I wanted to know who's wrong. What happened. Who did what, and who killed who? I wanted to know the *facts*. So I really dug into that and realized I'm never going to know the actual truth. And that killed me for the longest time."

The frustrating ambiguity over the MOVE incident is manifest in *Brotherly Love* through the prismatic roles the dancers take on — the revolutionary, the state, the media, the public and the healing force — in order to relate. "I'm trying to put myself on the block in '85," says Mark "Metal" Wong, also the company's education director and cultural liaison. "If I was living three doors down [from the MOVE house], I might not want to be yelled at every day. I saw a fight outside my house the other day and I just kept going — I had to catch the trolley. At the end of the day, how do we break free from that and get involved with people who are right in our face but we don't want to see?"

"I feel like a lot of people are numb to this," continues Lor "Lao" Song, at 23 the company's youngest and newest dancer. "It pertains to MOVE because people who are outside never want to explore it, and people who are inside the community are just like, 'It is what it is.'"

Much of this new piece, which has been germinating since 2005, was developed during a company stay in New Orleans with the show's co-director, Nick Shea of NOLA-based performance collective Mondo Bizarro. Even in rehearsal it's a vividly emotional piece, starkly confronting the raw conflicts that MOVE continues to engender through a mix of hip-hop dance and expressionistic movement. The dance is accompanied by the evocative sound design of Brooklyn-based DJ Oja Vincent, who blends The Beatles with brass band spirituals and howling dogs, among a wealth of other sources. Incorporated into the piece are spoken segments representing community complaints, newscasts and the performers' own reflections.

"It's a story that's important to explore and try to unearth and deal with a little bit," Merwin says. "I also think that it's definitely a story that should be told with breakin'."

Merwin co-founded oDT in 2002 with choreographer Raphael Xavier, who left the company a few years later. Its mission, she says, involves "validating breakin' as an indigenous American folk dance."

"I think there's a lot of classism at work in the arts in our country. For me, olve was always a vehicle for us to express things that were important to us, that were valuable to us, that both offend us and that we cherish." That has ranged from celebrating the work of pioneering b-boy Ken Swift through their recent collaborative work *Swift Solos*, or wrestling with one of the city's ugliest moments in *Brotherly Love*.

Her direction seemed set from the moment she arrived in Philadelphia in 1993 at age 17 to attend Temple University. Within a week she discovered the Painted Bride, saw Renne Harris Puremovement perform, listened to a presentation by MOVE survivor Ramona Africa, and attended a class taught by poet Sonia Sanchez.

"I grew up in the Midwest and Southern California, so MOVE wasn't on my register," Merwin recalls. "I had never heard of Mumia or any of those things. I was so provoked by all of that, and then hearing Sonia Sanchez in class. She said, 'As artists we have to continue to ring the alarm.' And that really anchored in me. 'Ring the alarm.'"

(s_brady@citypaper.net)

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LOCAL LABEL DATA GARDEN DITCHES THE PLASTIC AND EMBRACES FLOWER POWER.

BY JOHN VETTESE

By now you've read, or skimmed, or skipped, hundreds of stories about record labels lamenting the decrease in physical music sales, bemoaning the demise of the album as a tangible object and chilling at the notion of an all-digital era.

This is not one of those stories.

The three friends behind Philadelphia experimental music upstart Data Garden Records — sound artists/musicians Joe Patitucci and Alex Tyson, and web designer Ian Cross — are rolling out a string of initial releases this autumn, and not a single one of them is on CD. No sweet vinyl gatefolds, either, and definitely not any kitschy retro cassettes.

"My first EP came out on a CD, and it sold pretty quickly because it was a limited run," recalls Patitucci, who makes introspective soundscapes under the name Tadoma. "After it sold out, I thought how ridiculous it would be to keep pressing plastic copies. I don't listen to CDs that much. It's a waste to be just pressing these things that are going to sit there forever."

So the Data Garden team is celebrating the end of the physical album, right? Not exactly. They get that fans want physical representations of their iTunes libraries, but that doesn't have to mean nasty, non-biodegradable plastic. It can be something natural, even beautiful. When Data Garden launches Oct. 16 in a Design Philly showcase at Bartram's Gardens, its catalog will be available for purchase as download cards printed with water-based ink on seed paper. Used cards can be planted, watered and turned into a nice raised bed on the lawn. Tyson calls it "trans-digital."

Patitucci muses, "If you have a friend over and they're like, 'Whoa, that flower is really cool,' you can say, 'Yeah, let's listen to this album, let me show you what that flower's about.'"

He and Tyson have been musical collaborators for years, going back to their stint in Philly post-rock trio Diagram in the early oughts. That band didn't last, but their friendship did. "Both of us being gear nerds was kind of a big part of it," says Tyson. "We were basically teaching each other things and discovering things together, but I guess we never really had a niche."

Their solution: Make one. Tyson recalls brainstorming plans with Patitucci last fall, not just for a label, but an online arts and science journal "based on these ideas we had about electronic music, the study of it and the future of it."

Around the same time, Patitucci had a gig as music director for TEDx Philly (the local installment of the Technology, Entertainment, and Design Expo). Cross caught its musical showcase at the Kimmel Center and was duly impressed with the lineup Patitucci wrangled — expressionistic xylophone player Gina Ferrera, a set of avant-dissonance by Carlos Santiago of South Philly's Normal Love, the mood-swinging chip-tune prog of Cheap Dinosaurs. "I just had to meet him," recalls Cross. The showcase reminded him of the early electronic music he grew up with in 1970s Britain. "That was a more dystopian vision of electronic music," he says. "Kind of like British society at the time."

Another friendship was struck, and Cross came into the Data Garden fold, translating Patitucci and Tyson's ideas into a functioning web presence. He suggested the launch event at Bartram's. "We're trying to get people to think a little differently about the music and the art form," he explains. Doing so in a lush garden environment that maybe isn't often associated with urban living made sense.

To wit: The launch event will include a "sonic essay on John Bartram" by Tadoma, Lord Whimsy and Ray and the Prisms. Later, closing acts will perform while video art is projected not on a screen, but on trees.

One-directional art is what Data Garden aims to avoid, and the emphasis on participation extends to datagarden.org, where visitors may engage in instructional, philosophical and educational pursuits — whether it's figuring out how to utilize some new piece of gear or finding out more about the electronic music heritage of the Philadelphia region, from Milton Babbitt to RCA/Victor.

"Bands don't need labels anymore to get their albums out," Patitucci says. "But they don't have the reach that you have with a collective of like-minded musicians and artists. What we're working to do is build actual community."

(john.vettese@citypaper.net)



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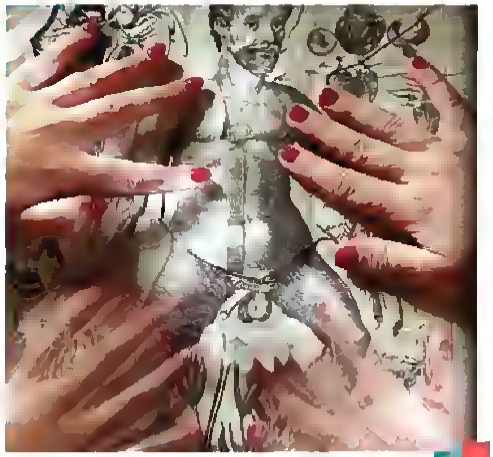
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odd future

HOW THE MÜTTER MUSEUM'S MAIN MAN SOLD THE BROTHERS QUAY ON CURATED CREEPINESS

BY A.D. AMOROSI

This may come as a surprise, but the Ph.D director of the College of Physicians of Philadelphia's Mütter Museum is a jovial guy. When asked what it's like to share the museum's limelight with formaldehyde-soaked fetuses, John Wilkes Booth's thorax, the Soap Lady and the rest of the late Thomas Dent Mütter's collection of medical curiosities, Robert Hicks is nothing if not enthusiastic. "They're like family."

He's excited, too, to talk about *Through the Weeping Glass*, a film crafted by Pennsylvania-born identical twins Stephen and Timothy Quay dedicated to the museum and library collection that Hicks lovingly watches over. He's especially keen to discuss the Quay Brothers' gloomily elegant stop-animated work because it was he who got the ball rolling, he who got the 64-year-old brothers to the Mütter in the first place.

"When I came to work here, I hoped to be an instrument of more exploration where the visual arts were concerned," says Hicks. Mütter would have been pleased, in gifting his collection to the College of Physicians, he wrote that he wanted to make room for art students to come in and sketch. As Hicks points out, "The history of medicine is intertwined with the history of the visual arts."

Hicks, who came to the Mütter from the Chemical Heritage Foundation three years ago, oversees the combined historical collections of the library and the museum, and works with audiences, artists and constituents of organizations I growth. He's also become quite close to the exhibitions. "They have first names," says Hicks. "We regard them as friends. We like to promote their stories. We invite scientists and artists to study and make use of the items because some of the people whose remains are here explicitly wanted their remains to be studied."

And so, the London-based Quays are welcome guests. When the pair received distinguished alumni awards from the University of the Arts in Philly in 2009, Hicks introduced himself and gauged their interest in documenting the Mütter's rarities. "I also knew they had never made a film in North America," says Hicks.

Empowered by a $287,000 grant from the Pew Foundation's Philadelphia Exhibitions Initiative, the Quays put Rosenwald-Wolf gallerist Ed Wiesnis and UArts professor David Spolum to work videographing the collection.

"Our films are dark fairy tales with elements of grotesquerie and the pathological," Stephen Quay told *The New York Times* months ago, a statement that applies not only to *Weeping Glass* but also to past museum-focused works like 1991's *Anamorphosis* and 2003's *The Phantom Museum. Random Forays into the Vaults of Sir Henry Wellcome's Medical Collection*.

"I knew that the Quays' other museum-based films had institutional restrictions," says Hicks. "We offered them total access to every aspect of the library and the museum — we even allowed them to take things out of the room, as long as they didn't break anything. — They're very private guys, so we threw the ball to them. The twins have specific rules about how they want to deal with the universe."

The brothers filmed at the Mütter night and day for three-and-a-half weeks last year. Enamored as he is of their Eastern European literary-based aesthetic and their technical wizardry, Hicks appreciated even more the brothers' delicacy in looking at the overlooked and hidden minutiae of life and art. He didn't direct them, of course, but it was his idea for a movie, and he certainly had an agenda — to show off the entirety of the library and the museum, from its richly decorous inside to its grand architectural shell.

Though he won't discuss the finished product, Hicks has watched *Through the Weeping Glass* twice and believes his goals — and those of Thomas Dent Mütter — were more than met.

"He was part of a universe where the medical imagery available was produced by artists, and physicians who were trained as artists," says Hicks. "That's why Mütter placed that very important line in his deed of gift — for artists to thrive here. The Quay film is a fulfillment of that in 21st-century terms."

(a_amorosi@citypaper.net)

Thu., Sept. 22, 6:30 p.m., free (sold out). College of Physicians of Philadelphia, 19 S. 22nd St., 215.563.3737, collphysphil.org/pcah.us. To win a pair of tickets, visit citypaper.net/criticalmass and enter your best Mütter haiku. Winners will be chosen Mon., Sept. 19, at noon.


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save situation

AN INFURIATING PHILLY TRADITION INSPIRES PUBLIC ART

Philly is a place of enduring traditions: sports fanaticism, "Whiz wit," soft pretzels, saving parking spaces. That last one sparked artist Christopher McManus' imagination. This fall, he's teaming with Breadboard, a University City Science Center program that supports cross-disciplinary art, to launch an examination of this often-aggravating local phenomenon.

"I moved to Philadelphia a few years ago," recalls McManus. "It was the first time I ever saw the practice of saving spaces with recycling bins, cinder blocks and other various household goods. I was just totally amazed."

He conceived a public art project that would engage the community to transform space-savers. "These objects are already like a piece of art," he says. "They carry these connotations of possession — or aggression, intimidation. So, I thought, what if we try to change the signals that are sent by these objects?"

Breadboard's David Clayton was intrigued. "We were really interested in this as both a public art project and a social experiment," says Clayton. "It really does deal with this idea of public and private space. Our interest is really in ... how we can create dialogue around this odd thing we do here in Philadelphia."

They issued a call for submissions (deadline is Sept. 30, to contribute, visit breadboardphilly.org) and used the precedent set by Parking Day, an annual event that turns parking spaces into temporary pocket parks, to get the city's permission. The on-street exhibition will last for a day or two this fall, and they plan to work with block captains to maximize disruptions to residents — who (surprise!) can be quite protective of their parking spaces. Temple Gallery will then show one of the space-savers, and for winter, the works will move into Breadboard's Esther Klein Gallery.

McManus and Clayton, who've witnessed the practice all over the city, hope to spread the project around so everyone has access to one or two space-savers in their neighborhood.

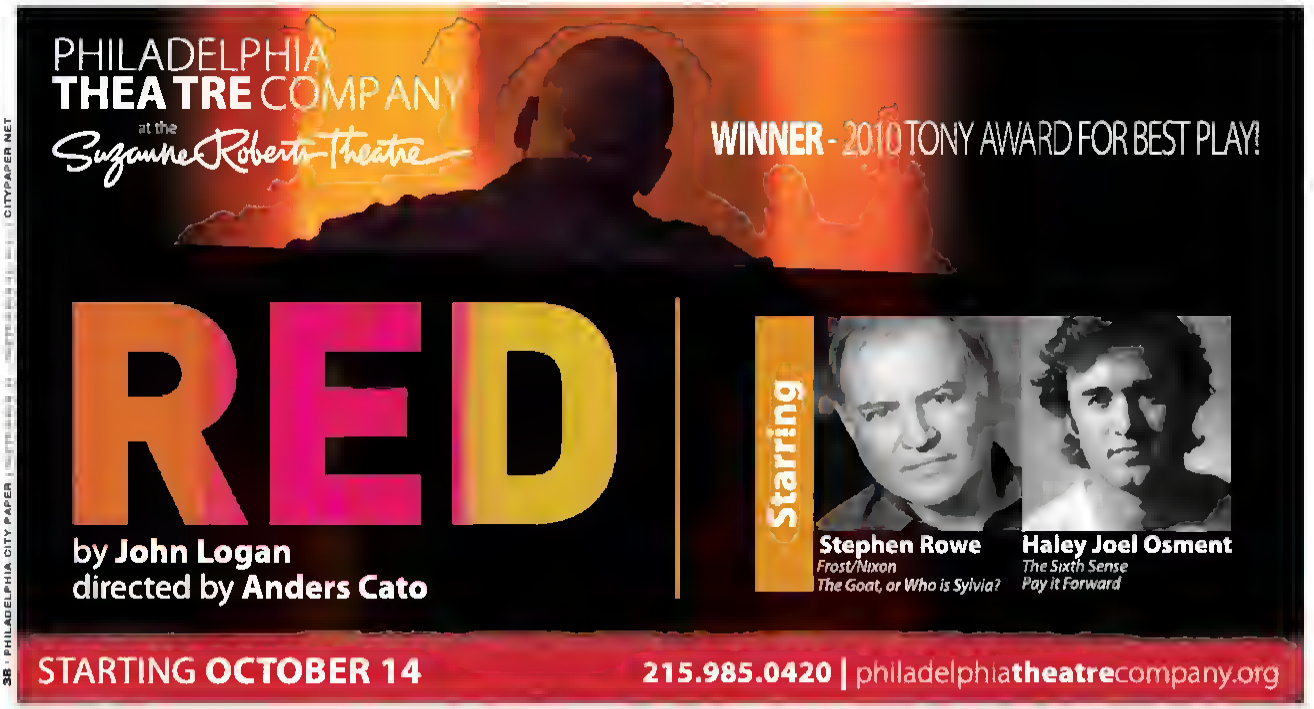
Something that makes this project particularly thought-provoking for artists and urbanites is the legal (and moral) ambiguity of space-saving. "It's a practice that's technically illegal, but it's not enforced at all," says Clayton. "It's a really interesting attitude. City government is usually very binary — either it's right or it's wrong — and this is a little gray area."

The submissions have reflected different aspects of the issue. Some have taken a decidedly positive tack, trying to bring beauty to something that's usually an eyesore. Others have zeroed in on the more territorial, sinister nature of commandeering public space.

"I don't think the project condones [space-saving]," explains McManus. "I always thought the custom was kind of funny because it's passive aggressive — you can go and just move the stuff easily and park. But it seems as though there's this implied threat."

"I see it as an opportunity for public art," he continues. "If someone is going to block a space, it would be nice if it was something that people spent some time on. It's almost like when I was a child, and my parents would take me around to see Christmas lights. Imagine, all the spots on your street are blocked with space-savers, but they're all these amazing works of art. Maybe it could have a better feeling — and be something more interesting to look at."

(editorial@citypaper.net)





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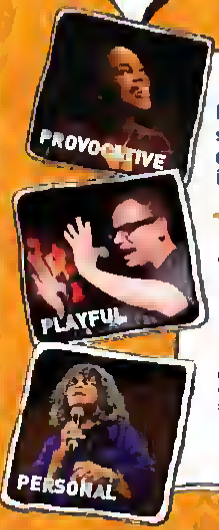
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From top to bottom:
April Yvette Thompson in *Liberty City* (photo by Joan Marcus)
Adam Wade (photo by Mindy Tucker)
and Sarah Sanchez (photo by Erika Vonla)

Montgomery County Community College

25th

2011-2012 LIVELY ARTS SEASON

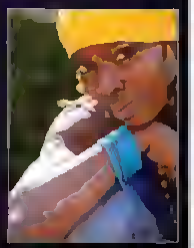
Culture speaks a Global Language

Saturday, October 1
Paul Taylor 2

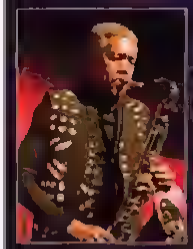
Saturday, October 15
Billy Harper Quintet

Saturday, October 22
Baaba Maal
Tales From the Sahel

Saturday, October 29
Monnette Sudler's Guitar Summit
Pat Martino • Charles Ellerbee
Carlos Rubio • Tom Giacabotti
Gerald "Twig" Smith • Matt Davis



Dobet Gnahore



Billy Harper Quintet

Friday, November 4
Writers' Conference
Junot Diaz

Saturday, November 5
Dobet Gnahore

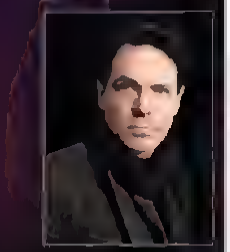
Friday, November 18
Ragamala Dance Company

Saturday, December 3
Kurt Elling

Saturday, December 4
Choral Society of Montgomery County
Performing Handel's MESSIAH



Paul Taylor 2



Kurt Elling

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LIMITED AVAILABILITY
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Rachmaninoff's Rhapsody on a Theme of Paganini
Dec. 8-11

LIMITED AVAILABILITY
Brahms's
A German Requiem
Nov. 3-8
Conducted by
Yannick Nézet-Séguin

Beethoven's
Symphony Nos. 3 and 5
Jan. 5-8 (No. 5) and
19-21 (No. 3)

Respighi's
The Pines of Rome
Nov. 10-12

Gershwin's
Rhapsody in Blue
Mar. 8-10

Dvořák's
"New World" Symphony
Dec. 1-3

Maurizio Pollini
Chopin's Piano Concerto No. 1
May 17 and 19

Tickets start at $24:
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All artists, prices, and programs subject to change.
All 2011-12 seasons are to become until concerts occur.

Photos: L. Henry Fair, Jessica Griffin, Peter Schaaf, Philip Gleave, Christian Steiner, Matthew Barber, DG, Simon Fowler, Felix Broede, DG

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Nikolay Milushev *YOMI's Wildfire Adventure*



fall arts calendar

visual art

BY MEG AUGUSTIN *meg.augustin@citypaper.net*

NIKOLAY MILUSHEV

Using pop-culture iconography, Bulgarian artist Nikolay Milushev's enlarged and chaotic canvases in the series "Hope for a Better World" not only evoke conversation but seek to turn on the sociopolitical lightbulb.

Through Oct. 29, Painted Bride, inliquid.org

AN AMERICAN ODYSSEY: THE WARNER COLLECTION OF AMERICAN ART

On loan from American art collector Jack Warner, this exhibit features paintings spanning three centuries of American life and chronicle the history of the country between 1799 and 1971, noting everything from the Catskills to indigenous tribes to Southern belles.

Through Nov. 6, Arthur Ross Gallery, upenn.edu/ARG.

CHARLINE VON HEYL

Contemporary painter Charline Von Heyl showcases 18 combinations of woodcut, silkscreen, paper and canvas — all forming vibrant and energetic works of art. Highly engaging and modernist, Von Heyl's art makes it hard to realize what's near or far, forward or back.

Through Feb. 19, 2012, Institute of Contemporary Art, icaphila.org.

DESIGNING WOMEN: 17 SWEDISH DESIGNERS

Offering design diversity outside the IKEA realm, the American Swedish Historical Museum brings together the work of 17 Swedish female designers. Like most influential fields, design has been largely male — a gender gap that is quickly closing. Based on Pascale Cottard-Olson's book of the same name, "17 Swedish Designers" will showcase up to 10 items from each designer's portfolio with a range of furniture, textiles and décor pieces.

Sept. 18-Jan. 29, 2012, American Swedish Historical Museum, americanswedish.org

PHILADELPHIA OPEN STUDIO TOURS

Tired of gazing glossy-eyed at white walls covered in portraiture? We understand, and so does the Center for Emerging Visual Artists, which for the 12th year seeks to bring viewers into the creative process. For two weekends guided tours of studios and creative work spaces across Center City will give artists the chance to show visitors where, how and why they create.

Oct. 1-2 (west of Broad) and Oct. 15-16 (east of Broad), philaopenstudios.com

TED MOSHER

Ted Mosher's "New Work" pushes the color envelope. His abstractions feature balloons that leak, submerge, re-emerge and coalesce, forming intricate and yet simple landscapes.

Oct. 7-31, Highwire Gallery, highwiregallery.com.

TRISTIN LOWE

With his new exhibition, "Under the Influence," this provocative, acclaimed Philadelphia artist is making a moon landing. The Philadelphia Museum of Art will host two of Tristin Lowe's pieces — *Lumey*, an oversize inflatable felt "sculpture" of the moon, and *Visitor I*, a blue neon light sculpture. The orbital giant will be highlighted by the glow, giving it an uncomfortably realistic feel.

Oct. 22-Jan. 29, Philadelphia Museum of Art, Perelman Building, philamuseum.org.

rock/pop

BY PATRICK RAPA *pat@citypaper.net*

BOYZ II MEN

I'm not gonna say Motown Philly's back again but it's good to see the boyz doing a little East Coast swing (with a 34-piece orchestra, no less).

Sept. 17, Temple Performing Arts Center, thebaptisttemple.org.

CLAP YOUR HANDS SAY YEAH

These Brooklyn-Philly nigh-evangelical indie cannons have actually made more interesting music after their blog-band hype died down. Their long-awaited third album, *Hysterical*, is due out a day before they break in Union Transfer's R5's brand-new mothership.

Sept. 21, Union Transfer, r5productions.com.

TED LEO/ HOME BLITZ

Always great when Teddy Rockstar comes to town; just make sure you get there in time to see dirty Jerz lo-fi garage rockers Home Blitz.

Sept. 23-24, Johnny Brenda's, johnnybrendas.com.

FM FESTIVAL

It's really just a normal long weekend of fine Philly shows at a bunch of different venues, but flying under the same banner. Starring: Deadmau5, Opeth, Sharon Van Etten, Thao and, most intriguingly, a bunch of local bands paying tribute to Fugazi, Beat Happening, Dinosaur Jr. and other indie luminaries.

Sept. 22-25, various venues, phillyfimfest.com

POPPED

Summer says goodbye in style with this big, fun two-day outdoor pop fest. The Hold Steady, Mates of State, Panda Bear, Rakim, Cults, Girl Talk, The Shins, Kreayshawn, Titus Andronicus, and the list goes on.

Sept. 23-24, FDR Park, poppedphiladelphia.com.

RIOT FEST EAST

Just a great lineup of underdog punk: Descendents, X, Naked Raygun, 7 Seconds, Samiam, The Dead Milkmen (featuring *City Paper* scribe Rodney Anonymous) and tons more.

Sept. 24, Festival Pier, riotfest.org/east.

STEPHEN MALKMUS

After a sold-out victory lap with Pavement last year, Stephen Malkmus returns with his most entertaining solo album in years.

Sept. 28, TLA, livenation.com.

THEY MIGHT BE GIANTS

Putting to bed a half-decade of making smart-kids' music, the Johns return to the adult world with *Join Us!*, another catchy/nerdy rock collection with wonderfully dark lyrics (recommended track: "When Will You Die").

Sept. 30, TLA, livenation.com.

>>> continued on page 44



Explore Our Treasures…Inside & Out!

PAINT, PATTERN & PEOPLE: FURNITURE OF SOUTHEASTERN PENNSYLVANIA, 1725-1850

Open now in the Winterthur Galleries

Don't miss this landmark exhibition that explores the colorful and diverse furniture of southeastern Pennsylvania and the people who made, owned, inherited, and collected it †

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STEP INTO STUNNING BEAUTY

Autumn is the perfect time to visit Henry Francis du Pont's world-renowned garden. Savor stunning fall foliage ablaze in fiery hues and stroll winding paths set against the majestic backdrop of du Pont's 175-room former home. Narrated tram tours available. †

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fall events

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16 Fringe Festival Show: Carthaginians

17 Fringe Festival Show: Carthaginians

18 Fly in the Civil War Tour

23 Harvest Moon Twilight Tour

24 Thomas Jefferson Tour

25 Stop the Presses! Tour

october

1 Rest in Peace 5k Run

2 Spirits + Spiritualists Tour

8 Ghosts Among Graves: Paranormal Investigation

14 Gravediggers' Ball

16 Sinners Scandals Suicides

21 Day of Our Dead Event

23 Mural Unveiling + Fall Family Day Festival

27 Dining with the Dead

28 Halloween Night Tours

29 Halloween Night Tours

for tickets or info
P 215.228.8200
THELAURELHILLCEMETERY.ORG
3822 Ridge Avenue, Philadelphia, PA

fall arts guide '11

Clap Your Hands Say Yeah



PHOTO BY PETER M. VAN HATTEM

JENS LEKMAN

Sweden's most lovable self referencing folk popper returns from out of nowhere.

Oct. 6, Ethical Society, r5productions.com.

JAMES BLAKE

For a half hour you'll be swaying to spooky, electronically enhanced R&B/folk/pop. Then this brilliant light will shine on you from the stage and you'll stand stock-still with your eyes wide, and James Blake will reveal his special plans for your soul and your haircut in the new society he's building. Wait for further instructions.

Oct. 8, Trocadero, thetroc.com.

TUNE-YARDS/ PAT JORDACHE

These two lo-fi/high-concept weirdo pop visionaries deserve each other. Do your homework before this one.

Oct. 9, Union Transfer, r5productions.com

METHOD MAN

Anybody else tired of these actors getting into the hip-hop game? *Oct. 13, Trocadero, thetroc.com.*

BUSH

"Machinehead" probability: 95 percent. Gwen probability: 11 percent.

Oct. 14, Electric Factory, livenation.

DICK DALE

The surf guitar guru returns to reclaim his most bastardized riffs.

Oct. 15, North Star, northstarbar.com.

WILD FLAG

The Sleater-Kinney/Helium/Minders vets are the best live band in the universe.

Oct. 19, Union Transfer, r5productions.com.

SMASHING PUMPKINS

I dunno, Billy Just re-enlisting the original drummer doesn't quite make this a reunion.

Oct. 22, Tower Theatre, livenation.com.

FISHBONE

After getting their own little-ska-punk-band-that-could documentary last year — *Everyday Sunshine*, narrated by Laurence Fishburne — L.A.'s Fishbone swing by to see what it earned them.

Nov. 12, North Star, northstarbar.com.

LOS CAMPESINOS!

The now Welsh band from Wales with the Spanish name specializes in songs about how high and low they feel when they drink. They'll be here in support of *Hello Sadness*, an album that probably a lot of fun.

Nov. 18, Union Transfer, r5productions.com

KENNY BABYFACE EDMONDS

He may have a middle-aged menface these days, but the R&B kingpin can still sing.

Nov. 26, Keswick Theater, keswicktheatre.com

theater

BY MARK COFTA m_cofta@citypaper.net

KIMBERLY AKIMBO

Flushed with pride after nine Barrymore nominations for last season's *25th Annual Putnam County Spelling Bee*, Theatre Horizon starts the new season with David Lindsay-Abaire's dark comedy about a high schooler (Maureen Torsney-Weir) with a rare aging disease.

Through Oct. 2, Theatre Horizon, theatre-horizon.org.

PHILLY URBAN THEATRE FESTIVAL

The second annual Philly Urban Theatre Festival kicks off on Monday; playwright/director Kash Goin's brimchild features 10 performances, including 13 new plays plus a classic entry, Iron Age Theatre Co.'s *The Slave*, by Amiri Baraka.

Sept. 19-Oct. 9, The Adrienne, putf.org

THE RETURN OF DON QUIXOTE

That crazy guy from La Mancha rides again in Kira Obolensky's comedy adventure when former sidekick Sancho Panza upsets Quixote's retirement with a tell-all book.

Sept. 21-Oct. 16, People's Light & Theatre Co., peopleslight.org.

AUGUST: OSAGE COUNTY

A huge ensemble gathers for Tracy Letts' Pulitzer- and Tony-winning family drama, following the Arden's successful staging last spring of Letts' *Superior Donuts*, including local darlings Grace Gonglewski and Mary Martello.

Sept. 29-Oct. 30, Arden Theatre Co., ardentheatre.org.

THE VENETIAN TWINS/THE MERCHANT OF VENICE

Quintessence's second full classics season in Germantown begins with two plays set in Italy: Carlo Goldoni's 1748 comedy *The Venetian Twins* and Shakespeare's challenging *The Merchant of Venice*, in repertory with the same actors.

Oct. 5-Nov. 20, Sedgwick Theater, quintessence-theatre.org.

MISTAKES WERE MADE

1812 Productions launches its 15th season with Craig Wright's comic romp about a Broadway producer's efforts to create art instead of schlock, featuring Scott Greer, who was so artful and funny in Pig Iron Theatre Co.'s recent Live Arts Festival hit *Twelfth Night*.

Oct. 6-30, Plays & Players Theater, 1812productions.org

OUR CLASS

The Wilma's *Our Class*, Polish playwright Tadeusz Slobodzianek's ensemble drama about 10 classmates from their 1920s childhood to the millennium's end, is an American première of the international hit.

Oct. 12-Nov. 15, Wilma Theater, wilmatheater.org

RED

Philadelphia Theatre Co. brings grown-up Haley Joel Osment to Broad Street as John Logan's *Red*, but he's not the only reason to see this play about abstract expressionist Mark Rothko, it also won the 2010 Best New Play Tony Award.

Oct. 14-Nov. 13, Suzanne Roberts Theatre, philadelphiatheatrecompany.org.

FIRST PERSON FESTIVAL

First Person Arts' 10th anniversary festival of memoir and documentary art features April Yvette Thompson's acclaimed *Liberty City*, her solo play about growing up biracial in 1970s Miami, as well as a variety of other storytelling events.

Nov. 10-20, First Person Arts, firstpersonarts.org.

GRUESOME PLAYGROUND INJURIES

Theatre Exile returns to what it does best — blood, sex and crazy-ass thrills — in Rajiv Joseph's *Gruesome Playground Injuries*, starring Charlotte Ford and Keith Conallen.

Nov. 10-Dec. 4, Theatre Exile, theatreexile.org

ORDINARY DAYS

11th Hour Theatre Co. follows its hit revival of *The Bomb-itty of Errors* with the area premiere of Adam Gwon's intimate new musical, directed by Barrymore Award-winner guest Joe Calarco.

Nov. 25-Dec. 18, Skybox at the Adrienne, 11thhourtheatrecompany.org.

jazz

BY SHAUN BRADY s_brady@citypaper.net

GILAD HEKSELMAN

The Israeli-born guitarist celebrates the release of his latest CD with sax great Mark Turner.

Oct. 1, Chris' Jazz Café, chrisjazzcafe.com

>>> continued on page 46

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Gilad Hekselman



PHOTO BY NADAV HEKSELMAN

JIMMY AMADIE

Local pianist Amadie is a remarkable comeback story, sidelined for decades from a career playing alongside Mel Tormé and Woody Herman by severe tendonitis. A return to recording came in 1996, but this will be his first live performance since 1967(!)

Oct. 14, Philadelphia Museum of Art, philamuseum.org.

JOSHUA REDMAN/ BRAD MEHLDAU

Two of modern jazz's finest pair up for a sure-to-be-captivating sax/piano duo.

Oct. 14, Annenberg Center for the Performing Arts, annenbergcenter.org

WAYNE KRANTZ TRIO

The guitar inferno joins equally powerful and imaginative partners in bassist Anthony Tidd and drummer Ari Hoenig.

Oct. 14, Chris' Jazz Café, chrisjazzcafe.com

HEATH BROTHERS

Philly's first family of jazz is celebrated by surviving brothers Jimmy and Tootie.

Oct. 15, Kimmel Center, kimmelcenter.org

BILLY HARPER

Criminally undersung saxophonist Harper is enjoying a characteristically quiet renaissance.

Oct. 15, Montgomery County Community College, mc3.edu.

JOSHUA ABRAMS' NATURAL INFORMATION SOCIETY

Multi-instrumentalist Abrams is an integral part of the Chicago music scene, collaborating with Windy City jazz and indie rock greats alike. For this performance he'll wield the bass and guimbri in duo with drummer Chad Taylor.

Oct. 20, Rotunda, armoryworkshop.org

BENNY GREEN TRIO

The consummately tasteful hard-bop pianist (and former Jazz Messenger) makes a long-overdue return to trio performance with the unimpeachable rhythm section of Peter Washington and Kenny Washington.

Oct. 22, Chris' Jazz Café.

ELIO VILLAFRANCA & THE JAZZ SYNCOPATORS

The Cuban-born pianist leads a new project blending jazz and Afro-Caribbean music, featuring the rhythms of Puerto Rican percussionists Los Pleneros de la 21.

Oct. 23, Painted Bride Art Center, paintedbride.org

GRETCHEN PARLATO

The winsome singer applies her whisper-intimate voice to repertoire from jazz standards to pop hits by Tears For Fears or SWV.

Nov. 11, Philadelphia Museum of Art

THE CLAUDIA QUINTET +1

The "+1" here is pianist Matt Mitchell, who's been a member more often than not lately of drummer/composer John Hollenbeck's quirky whatever-tet, but there'll be a seventh man on stage. Boundary pushing vocalist Theo Bleckmann joins to toast the release of the group's new CD celebrating the work of Beat poet Kenneth Patchen.

Nov. 19, Philadelphia Art Alliance, armoryworkshop.org

ROBIN EUBANKS' MENTAL IMAGES BAND

The trombone player in this renowned Philly jazz family leads his electro-acoustic quintet.

Nov. 19, Chris' Jazz Café.

KURT ELLING

Perpetually hip Chicago vocalist explores songs ranging from show tunes to King Crimson.

Dec. 3, Montgomery County Community College

dance

BY DENI KASREL *deni.kasrel@citypaper.net*

TOMMIE-WAHEED EVANS

A stellar dancer best known for his work with Philadanco, Evans is also a promising choreographer. This one-nighter, *Crossroads*, offers a dynamic exploration of how we navigate life changes and challenges.

Sept. 25, Plays & Players, tommie-waheed.com.

Chunky Move

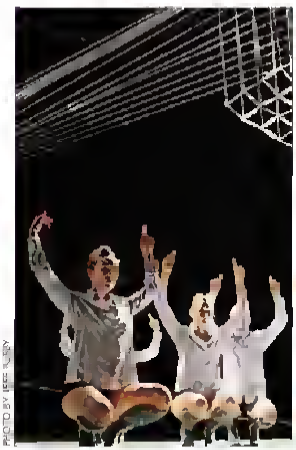


PHOTO BY JEFF BUSBY

JANET PILLA AND OLIVE PRINCE

The fabulously expressive and nimble Janet Pilla reconstructs a classic of modern dance (Pauline Koner's *The Farewell*), while Olive Prince's contemporary troupe performs the provocative *I Desire*.

Oct. 7-8, Conwell Theater, temple.edu/boyer

HUA HUA ZHANG

The masterful Zhang presents an exploration of world cultures with marvelous puppets, moves by Kun Yang Lin and music by David Darling. A feast for the eyes, ears and imagination.

Oct. 14-15, Annenberg Center, kunyanglin.org, annenbergcenter.org.

PENNSYLVANIA BALLET

PAB kicks off the season with the daring *Jeu de Cartes* (*Card Game*) by Alexei Ratmansky, whom *The New Yorker* recently dubbed "the most sought-after man in ballet."

Oct. 20-23, Academy of Music, pabalbet.org.

PHILADANCO

Dance serves up fresh treats and old faves with works by Hope Boykin, George Faison, Gene Hill Sagan and Christopher L. Huggins.

Nov. 4-6, Kimmel Center, philadanco.org, kimmelcenter.org

SHANTALA SHIVALINGAPPA

Seen earlier this month as showcase performances for the Live Arts Fest, Shantala Shivalingappa, an interpreter of the 2,000-year-old classical Indian dance style known as Kuchipudi, presents an alluring piece inspired by Hindu gods Shiva and Ganga.

Nov. 5, Annenberg Center

DANSE4NIA

This ensemble's name references the Swahili word for "purpose," and that's exactly what it's all about. These gals want to move your mind and soul. They take social action to heart.

Nov. 5, Plays and Players Theater, danse4nia.org

CHUNKY MOVE

Australia's Chunky Move gets fiber-kinetic with

>>> continued on page 48

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TUNE YOUR PIPES and FALL A HUMMING
Using modified and manipulated film projectors, McClure presents a spectacular display of sight and sound

Saturday, September 17 at 2pm
ILLUSTRATED LECTURE
A public discussion with Bruce McClure about his artistic practice.

BRUCE CONNER:
The Art of Montage

Friday, September 23 at 7:30pm
Saturday, September 24 at 7pm
A near comprehensive look at Conner's pioneering body of work, which continues to exert a broad and lasting influence on both mainstream and avant-garde film culture.

Full calendar, tickets and info at ihousephilly.org

PENNSYLVANIA BALLET
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Principal Dancer Reiarna Lorenzo & former Company Member Maximiliano Saud in Peter Martins' Barber Violin Concerto
Photo: Alexander Iziliaev

fall arts guide '11

Eilen Jewell



PHOTO BY ERIK JACOBS

Connected Performers assemble hundreds of pieces of wood, plastic, paper and steel to create a giant prop that morphs into metaphoric shapes while also acting as a mobile and mobilizer

Nov. 17-19, Annenberg Center, chunkymove.com.

COMPAGNIE MARIE CHOUINARD

The small print "Recommended for mature audiences." Provocative takes on *Rite of Spring Afternoon of a Faun* and *24 Preludes by Chopin* that're cerebral, raw and poetic at once

Dec. 8-10, Annenberg Center

CHAMPIONS OF THE DANCE

These international ballroom dance champs are truly top-sm tango, swing, waltz, rumba and jive Hang out afterward for dance lessons

Dec. 15-18, Annenberg Center

classical/opera

BY PETER BURWASSER
p_burwasser@citypaper.net

OPERA COMPANY OF PHILADELPHIA

Curtis-trained mezzo-soprano Rinat Shaham does one of the most sizzling takes on Bizet's *Carmen* on the world stage today Always great to welcome back this dazzling singer

Sept. 30 and Oct. 2, 5, 8 and 14, Academy of Music, operaphila.org

CURTIS SYMPHONY ORCHESTRA

Jonathan Biss is one of the most talked-about pianists of his generation, already teaching at Curtis, his alma mater, at age 31. He will play Beethoven for this concert, which will also feature new music by his faculty colleague David Ludwig

Oct. 23, Kimmel Center, curtis.edu.

NETWORK FOR NEW MUSIC

This season's theme is words and music, sometimes together, sometimes apart. The opening concert mixes new music for chamber ensembles and poetry readings by Jeanne McGinn and Lamont Dixon.

Nov. 6, World Café Live, worldcafelive.com.

LEONIDAS KAVAKOS

The Greek violinist plays with an extraordinary combination of elegance and steel, as the music calls for. His recital will include a crown jewel of the repertoire, the Beethoven "Kreutzer" Sonata.

Nov. 7, Kimmel Center, pcmsconcerts.org.

DOLCE SUONO ENSEMBLE

This concert includes music of Jewish composers murdered by the Germans (Haas, Klein, Schulhoff) as well as those whose music commemorates those victims (Previn, Avni, Ran)

With guest soprano Lucy Shelton.

Nov. 13, Curtis Institute of Music, dolcesuono.com.

ORCHESTRE RÉVOLUTIONNAIRE ET ROMANTIQUE

John Eliot Gardiner conducts this acclaimed period-instrument orchestra in an all-Beethoven program, as the composer might have heard it (before he went deaf), including the Third and Fifth Symphonies.

Nov. 15, Kimmel Center, kimmelcenter.org

PHILADELPHIA ORCHESTRA

The great Russian conductor Vladimir Jurowski will be on the podium for the immense wartime symphony of Shostakovich, the "Leningrad."

Nov. 17-19, Kimmel Center, philorch.org

LEON BATES

The always compelling pianism of this Philly native will be at the service of three 20th-century masters: Rachmaninov, Prokofiev and Ravel.

Nov. 20, Philadelphia Museum of Art, pcmsconcerts.org.

ASTRAL ARTISTS

In what has become a wonderful annual tradition, Astral once again celebrates Brahms in an all-day marathon, featuring its terrific young musicians as well as world-renowned singers

Dec. 3, Church of the Holy Trinity, astralartists.com.

1807 AND FRIENDS

If the Astral Brahms fest does not suffice, this beloved ensemble brings us his great Horn Trio, with guest Jennifer Montone, the superb principal of the Orchestra

Dec. 5, Academy of Vocal Arts, 1807friends.org

roots

BY MARY ARMSTRONG
m_armstrong@citypaper.net

THE KLEZMATICS

Joyful and complex Jewish music, horns and strings, keys and percussion, contemplative in parts and exhortative in others. They call themselves Klezmer with a punk attitude: "I ain't afraid of your God. I'm afraid of what we done in the name of our God."

Sept. 15, World Café Live, worldcafelive.com.

WAYNE HANCOCK

Country to the core, pulsing and aching swinging and sarcastic — what more could you possibly want?

Sept. 21, Kung Fu Necktie, kungfunecktie.com.

JOE LOUIS WALKER

The kind of electric blues that leaves plenty of time and space to contemplate what's eating you, then lets you shake it off.

Sept. 23-24, Warmdaddy's, warmdaddys.com.

CANZONIERE GRECANICO SALENTINO

Dancing into a trance is not exclusive to hipsters or dervishes. They say in Italy the old leaping dances played on bagpipes and hand drums were made to push you to sweet exhaustion. Wanna see how they do it in Puglia?

Oct. 5, World Café Live, worldcafelive.com.

HEARTBEAT ENSEMBLE

"Ghatam" Karthick and co. make very modern, dancable music based on Indian clay drums with violin taking melodic lead. Electronic drums and an assortment of traditional percussion plus synthesizer round out the sound.

Oct. 8, Painted Bride, paintedbride.org.

SIDI TOURÉ

An astonishing young man from Mali who opens his mouth and an unexpectedly wise and experienced voice escapes.

Oct. 16, Calvary United Methodist Church, crossroadsconcerts.org.

EILEN JEWELL

"Warning signs/They told me you were evil but I want you for mine," "Love is careless, random and cruel" — Eilen Jewell sings these things, rocking the minor keys all the while

Nov. 18, TinAngel, tinangel.com

SPUYTEN DUYVIL

Think of '60s jughand revivalists, plenty of players playing pop from almost a century back right up through contemporary songs.

Dec. 2, PSALM Salon, psalmsalon.com.

SPANISH HARLEM ORCHESTRA

The show is subtitled "Salsa Navidad," but expect a stress on hot salsa with a dash of caribbe'd carol-ness on top.

Dec. 3, Annenberg Center, annenbergcenter.org



theatre exile

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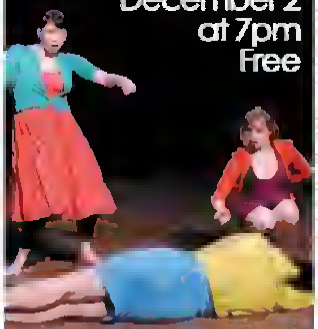
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LEFT: Former Pennsylvania Ballet principal dancer Alexei Borovik in *Apollo*, October 1996. RIGHT: Tom Tetl and Anne Robinson in Arden Theatre Co.'s production of *Sweeney Todd*, 1993.

PAUL KOLNIK | ALAN KOLG

[the critics]

SAY ANYTHING

Our experts on theater, dance, visual arts and film wax nostalgic on three decades of reviews.

➤ DAVID ANTHONY FOX ON THEATER

Thirty years is quite an achievement, and I'm proud to be a small part of it. I arrived in Philly in 1990, and started at *City Paper* in '99. Still, that's a lot of theater.

Two early experiences when I was still a civilian stuck in my mind. One was a production of *Assassins*, directed by Charla Gilbert with a mostly young cast in a now-defunct space — a production that set a standard for edgy electricity that I've yet to see equaled. I also attended the Arden Theatre Co.'s first *Sweeney Todd*, when they were still at St. Stephen's; seeing this monumental work in such an intimate setting was a revelation.

Growth has been a hallmark of the last three decades of Philly theater. The Arden is stronger than ever, with its own two-stage space that allows more flexibility. The Wilma and Philadelphia Theatre Co. now also have elegant theaters designed to their specifications. But the greatest leap forward has been in the number of companies. Pig Iron and Theatre Exile were just starting out when I began at CP, and look at them now.

In my first seasons on the job, a number of Philly actors made an indelible impression on me. Grace Conglewski, Greg Wood, Jillme Ringle, Frank X, Mary Martello, Tony Lawton, June Moore, Bill Zielinski, Hazel Bowers. Wonderful comics, like Jan Childs, Scott Greer and Pete Pryor. Tom McCarthy, Carla Belver and Ian Merrill Peakes. And the great thing is, almost all of them still grace our stages from time to time. (Jillme, you are deeply missed!)

It's been a terrific ride so far. Thirty more years? Why, yes, please!

➤ DENI KASREL ON DANCE

My entry into dance began in the early '90s. Abstract expressionism permeated many local performances due to the influence of Group Motion and Zero Moving Dance Co., Steve Kraeckhaus was winning minimalism while Leah Stein was becoming one with the outdoors in eloquent, site-specific works. 'Twas heady stuff, and it drew me in.

Then a new stream bubbled up, the ironic histrionics, where performers such as Melanie Stewart, Paule Turner (aka Duchess) and Asanina Chremos probed their psyches with devilish humor. They helped open doors to dance for people who weren't aficionados. Still wider entry came by way of SCRAP Performance Group and Brian Sanders, both of whom presented enthralling spectacles in gritty urban settings. Headlong Dance Theater welcomed all comers with sly, quirky works that referenced pop culture, while Rennie Harris shook cultures up by bringing street dance to the concert stage.

Some of those folks have since hung up their dancing shoes, yet many remain active. And there are plenty more companies that have stood the test of time, including Pennsylvania Ballet, Philadanco, DanceFusion, Karinmu & Co., Anne-Marie Mulgrew and Dancers Company and Koresh Dance Co.

> Enthralling spectacles in gritty settings.

Of course, older generations begat new ones that take what they've learned and add their own personal panache: Kate Watson-Wallace, Nichole Canuso, Miro Dance Theatre, BalletX and Dance Theatre X have each etched distinctive marks in post-modern and contemporary genres, and more recently Jumatatu Poe, Gabrielle Revlock and Megan Mazarick are advancing on the scene.

While extreme irony has slarked off, dance-theater remains a popular motif with many post-moderns currently opting for intellect over emotion. What's wrong with showing a little heart, eh?

Intimate performances are becoming ever more prevalent, in studios like Mascher Space Co-op, and in these tough economic times we may expect such performance to proliferate even more.

>>> continued on adjacent page

+ THE QUOTES

➤ "A hell of a lot of theater people here think it's our responsibility to tell people that it's great theater, even if it's stinking up the place. We're not here to sell tickets."

—*Inquirer* assistant managing editor for arts Jim Davis, quoted by David Warner on the state of Philly arts coverage, March 18, 1988

➤ "Daryl Hannah slouches. Olympia Dukakis is dreadfully blonde...and Julia Roberts has diabetes."

—Cindy Fuchs on *Steel Magnolias*, March 2, 1990

➤ "Maun Walton stripped off her facial features, one by one. Charles Ganzlan alternately sang and slammed himself against a wall. Greg Giovanni licked the scenery."

—David Warner on the Painted Bride's *Dada Again*, Nov. 9, 1990

➤ "She would memorize organs and muscles, glandular secretions and diseases of the ear, everything that could go wrong with a human body. She would keep her eyes open. She would not miss a thing."

—Excerpt from Anndee Hochman's short story "Anatomies," Dec. 31, 1993

➤ "It doesn't take a psychic friend to tell you that some of these galleries won't be around in a couple of years."

—Robin Rice on new art spaces run by young male Philadelphians, March 25, 1994

➤ "Jennifer Childs, who, in showing us Mary Ann's fears, insecurities and arrogance, her compulsive combination of peevishness and ingratiation...and her essential cluelessness, is simply brilliant."

—Cary M. Mazer on the Wilma Theater's *Escape from Happiness*, May 17, 1996

➤ "Boy sees dead people. boy is upset about seeing dead people...boy learns how to deal with seeing dead people. No plot twists, no complications, no nothing. It might take some kind of extrasensory perception to explain what fills *The Sixth Sense*'s 114 minutes, because I certainly can't explain it."

—Sam Adams, Aug. 5, 1999

➤ "It is astonishing that such witless rubbish could have been written by a dramatist considered (by some, not me) major. [The directors] do a nearly passable job with material that *Saturday Night Live* would have kicked to the curb. This stuff is low. It is thin. It is unworthy of the talent and effort onstage. It is *boring*."

—Toby Zinman on Lantern Theater Co.'s production of *Noonday Demons and Other Distractions*, Dec. 20, 2001



APRIL 22, 1988 ➤ *Yo, Shakespeare! Why can't Philadelphia theaters do better by the Bard?* By Cary M. Mazer | **Then:** Despite more than a dozen Shakespeare productions on Philly-area stages at the time, Mazer found only "theater that is so safe that it rarely transcends its own dullness." Bard burn! **Now:** Philly might see a bit less of Will these days, comparatively, but from Pig Iron's Balkan-inspired *Twelfth Night* to Shakespeare in Clark Park's annual plucky park-side foray, excellent quality more than makes up for the diminished quantity.



FEB. 3, 1995 ➤ *Murder on Their Minds. When it comes to figuring out whodunit, you gotta get an expert.* By Edward Engel, Robin Rice and David Warner | **Then:** A group of homicide-honed local creatives — forensic artist Frank Bender, writer Lisa Scottoline and anthropologist/curator Alan Mann among them — talk shop, from attempting to unearth Betsy Ross to using sculpture to solve real-life murders. **Now:** Some subjects are still out there doing detective work (Scottoline's latest novel, *Save Me*, came out April 12); one recently joined his venerated subjects in the great beyond: Bender, known best for founding Philly's crime-busting Vidocq Society, died on July 28 of a rare form of lung cancer.



AUG. 29, 1997 ➤ *The Fringe-tastic 5: How the tiny but unstoppable Philadelphia Fringe staff did what City Hall couldn't.* By David Warner | **Then:** "If our big, lumbering city bureaucracy wasn't coming up with anything like it, then why couldn't we do it ourselves?" That's the question Nick Stuccio and his ragtag posse of young performing-arts professionals asked themselves as they embarked on a frazzled journey to organize a fest called Fringe. **Now:** That little festival that could has grown from 50 performances to a staggering 180 in 2011, to say nothing of its very big brother, the Live Arts Fest, which brings world-renowned dance, theater and music to local stages.



NOV. 14, 2002 ➤ *Paint the Town: A portrait of Philly, as seen by 18 local artists.* By Debra Ausprtz and David Warner | **Then:** Gallery owner Shelley Spector curated a group show on what people think of when they think of Philly — and the results were as lovable and gritty as the city itself. Candace M. Vivian photographed bar bathrooms (holler, Dirty Frank's), Ben Woodward painted "Steve the Tiger," his favorite animal at the Philadelphia Zoo, and Spector herself sculpted hip-hop choreographer Rennie Harris. "I want it to create a dialogue," she said. "I want people to start telling stories." **Now:** Spector's keeping the conversation going at NextFab Studio, where she's completing an artist residency that focuses on digital embroidery. What's that say about Philly? It's ever-evolving.

—Carolyn Huckabee

+ Say Anything
<<< continued from previous page

➤ ROBIN RICE ON VISUAL ART

In Philly and elsewhere, the engagement with social and political issues gave birth to venues like the Painted Bride (founded long before my day, in 1969) and artists like Homer Jackson, both still uncompromisingly strong. But in the 1980s, activism generally segued into something more conceptual and phenomenological, often with lashings of irony. The restraint of Richard Torchia's camera obscuras contrasted with the Virgil Marti's decorative obsessiveness but had something in common, as well.

Early promoters of crafts as fine art, Ruth and Rick Snyderman fled South Street's raucous touristy crowds for Old City in 1992. Art's center of gravity settled in the run-down, cheap neighborhood. Yet, in a little bit of history repeating, First Friday in Old City soon had its own Fellini-esque excess. Enterprises like the Clay Studio and F.A.N. Gallery have flourished in that bastion of predictable affluence, while shoestring and alternative budgets — think Crane Arts — are currently locating in Fishtown and NoLibs.

The pole star of the city's art constellation, the Philadelphia Museum of Art (PMA), lost its charismatic longtime leader, Anne d'Harnoncourt, in 2008. One of her posthumous projects, Cai Guo-Qiang's 2009 "Fallen Blossoms Explosion Project" — a collaboration with the ever-innovative Fabric Workshop — was perhaps the most memorable art event in this young century.

We owe most of our reputation for great public art and our pleasure in strolling the city streets to three indefatigable women: Penny Bach of the Fairmount Park Art Association, which maintains many of our public works as it consistently adds more; Marsha Moss, independent curator of outdoor and public sculpture who has facilitated the placement of countless temporary exhibitions and permanent works in individual neighborhoods, and Jane Golden, who enabled young people to paint neighborhood murals and now orchestrates complex environments incorporating contributions from city residents of all walks.

Over the years, major venues have — sometimes grudgingly — acknowledged local artists. In the early 1990s, the PMA's "Contemporary Philadelphia Artists" and the Institute of Contemporary Art's "Artists Choose Artists" — both part of the Penn Foundation-funded Philadelphia Art Now program — were highlights, not repeated on the same scale (so far) but followed up with consistent gestures, including the PMA's current "Here and Now."

City Paper has been a consistent, committed advocate for art and artists. When I first thought about writing this piece, I fantasized it simply as a list of artists and institutions I've loved writing about.

But it's more than that. For nearly two decades (I came on board in 1988), *City Paper* and I were major players, probably second only to the *Inquirer*, drawing attention to significant artists, from Don Camp and Syd Carpenter to Daniel Cutrone and Ruth Borgenicht.

➤ SAM ADAMS ON FILM

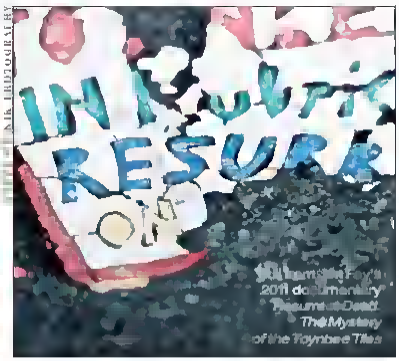
Perhaps I should have seen it coming. Shortly after I moved to Philadelphia in the summer of 1995, I remember seeing the Roxy Theater, whose days as a repertory house had just come to an end. Taped to the inside of the door was a newspaper article with the headline, "Now not playing at a theater near you."

The intervening years have seen seismic upheavals in the way we consume movies. The closing of TLA Video's last store marks the end of an era, not just for a local business, but for a major city that now lacks a major art-house video store. (If you're west of the Schuylkill, Lansdowne's Cinema 16 9 can ease your pain.) Film festivals have come and gone, split and reconstituted, while venerable institutions like International House and Scribe Video Center continue to fight the good fight.

Philadelphia's film scene has always been a difficult one to get a handle on, full of promising talents who don't always find the support they need; it's telling that Jon Foy, whose documentary *Resurrect Dead: The Mystery of the Toynbee Tiles* won big at Sundance, had his roots in the city's punk scene, a far more expansive and self-sustaining community. Then again, the fact that Foy was able to fund his movie by working as a West Philly housecleaner speaks volumes about the risk-taking enabled by the city's modest cost of living — an observation that holds for the movie's subject as well as its maker.

(editorial@citypaper.net)







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Rinat Shaham as Carmen. Photo: Tim Matheson

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THE HELP | C

The Help maintains an air of glossy nobility, sanctifying every one of its characters for their courage while shielding its eyes from hard truths at every turn. For all of its Oprah's Book Clubbiness, the source novel at least maintained that very real threat of violence and abuse that any African-American faced by stepping out of line — lines constantly redefined by their angry and frustrated white neighbors and employers. But Tate Taylor places his emphasis squarely on crowd pleasing, alternating scenes of quiet, dignified suffering with those ally racist rich white folk showing their true colors. Its prevailing mood is self-congratulatory, tsk-tsk-ing bigotry from the safe haven of its own more enlightened era. —*S.B. (UA 69th St., UA Riverview)*

MIDNIGHT IN PARIS | B+

No filmmaker has been so self-aware and yet so trapped by his own neuroses as Woody Allen. *Midnight in Paris* is his latest auto-diagnosis, recognizing his chronic discontent and romanticization of an ideal other time, other place. That would be 1920s Paris, which screen writer Gil (Owen Wilson) pines for as his own gilded age. Despite his role as chronicler of modern intellectual life, Allen has never shied away from leavening his films with fantasy, and the latest iteration results in his best film in recent memory. —*S.B. (Ritz Five)*

OUR IDIOT BROTHER | C+

After being tricked into selling pot to a uniformed police officer, ingratiating hippie Ned (Paul Rudd) serves a short stint behind bars, after which he's kicked out by his ex and forced to live successively with each of his sisters. He complicates each of these situations simply by approaching them honestly and being unable or unwilling, to navigate the convoluted narrows of lies and secrets his sisters have been using to get through their days. There's more to Ned than meets the eye, and his naïveté may be more choice than nature, leaving open the question of whether he stumbles into saving his sisters' lives or actively pursues the task. —*S.B. (Ritz East)*

POINT BLANK | B-

Gilles Lelouche plays a nurse whose pregnant wife is kidnapped and held for ransom after he interrupts an assassination attempt on patient Roschdy Zem, himself wanted for the murder of a wealthy businessman. Lelouche's task is to take out Zem himself, but instead the two form an uneasy alliance to track down their mutual adversary Fred Cavayé, who directed the French source for *The Next Three Days*, stages the action with a minimum of fuss and frill, producing a lean, even undernourished, dish that clocks in at barely an hour and quarter. The movie is engaging but shallow, like a sugar rush that leaves you feeling hollow when it wears off. —*S.A. (Ritz at the Bourse)*

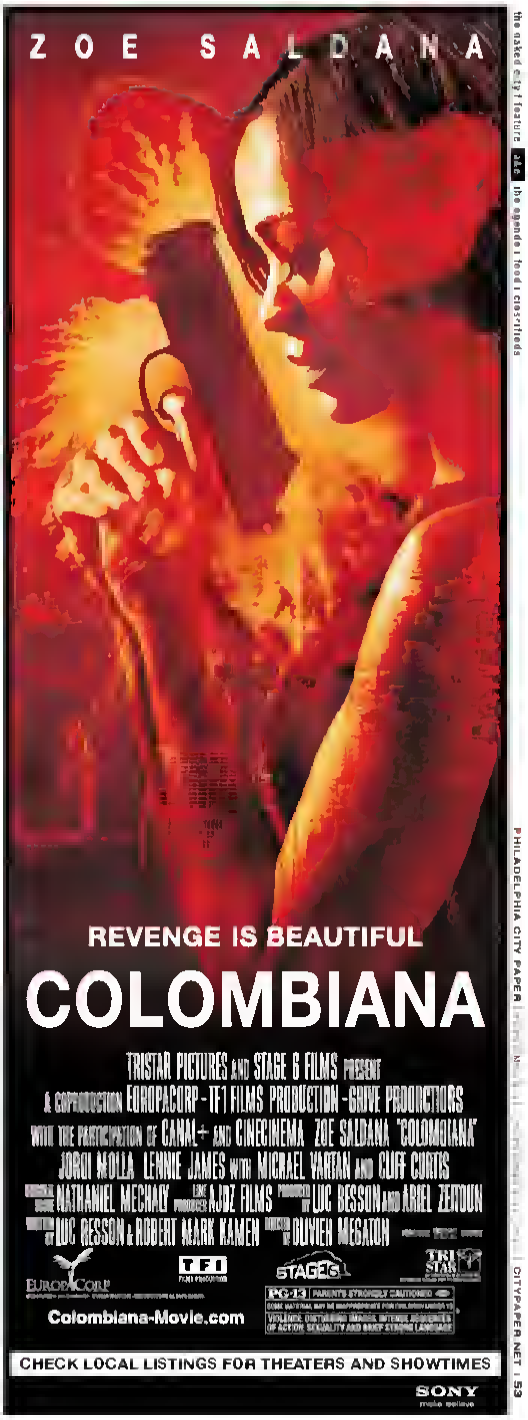
RISE OF THE PLANET OF THE APES | C+

Rise of the Planet of the Apes is a prequel to the original, which unfolds almost solely to set up a frisbee chase — which already exists. Best not to spend too much time thinking about it. James Franco stars as the least competent scientist in film history, developing a potential Alzheimer's cure and smuggling home a hyper-intelligent chimp to raise as his own. The ape revolution that results would have played as junky fun on a shoestring budget in the drive-in era, but somehow the clean precision of CGI and unlimited budgets makes the self-serious dopiness a lot less enjoyable. —*S.B. (UA 69th St., UA Riverview)*

SARAH'S KEY | D

Gilles Paquet-Brenner's swooning drama not only pays on liberal guilt but incorporates it directly into the narrative, paralleling the ordeal of a young Jewish girl during the infamous Vel' d'Hiv Roundup of 1942 with the well-appointed suffering of Kristin Scott Thomas as a present-day journalist uncovering her story. Of course, as with so much Academy bait, the horrors of the past are mainly relevant to helping muddle through our own life crises. —*S.B. (Ritz Five)*





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SHARK NIGHT

A haiku. This one goes out to everybody who thinks Shark Week takes too long (Not reviewed) (Pearl, UA 69th St., UA Riverview)

SPY KIDS: ALL THE TIME IN THE WORLD IN 4D

A haiku. Thanks, Aroma-Scope! We've always wanted to smell Jessica Alba. (Not reviewed) (UA 69th St., UA Riverview)

THE TREE OF LIFE | A-

Terrence Malick's phenomenal, phenomenological *The Tree of Life* tells the story of Jack, whose father (Brad Pitt) drills his three sons ceaselessly on his version of proper behavior. His wife (Jessica Chastain) is a less defined presence, powerfully emotive but hazily sketched. The opening narration lays out a struggle between the principles of grace (formative, forgiving, divine) and nature (earthly, destructive), attributes which sync loosely with the parents themselves. Malick's reach extends far beyond the confines of time and place, to the edges of the universe and the dawn of life. There hasn't been anything like *The Tree of Life* in years, and until Malick makes another movie, there won't be. —*S.A. (Ritz East)*

WARRIOR | B-

With the beguiling and bombastic *Warrior*, Gavin O'Connor (*Miracle*) might have finally cracked the cinematic code allowing the unborn gravitas of mixed martial arts to blossom on the big screen. But swinging fists (and feet, and elbows) in a cage can only cut through so much grotesque melodrama. Setting two Rocky-esque underdog cases on a literal collision course, O'Connor dons pugilistic tropes like a pair of well-worn gym shorts. O'Connor has a gift for coaxing raw intimacy out of his actors, but his massaging of audience heartstrings — father vs. son! brother vs. brother! husband vs. wife! military stuff! — is so frequent it's hard not to label it pandering. —*D.L. (UA Riverview)*

+ REPERTORY FILM

AMBLER THEATER

108 E. Butler Ave., Ambler, 215-345-7855, amblertheater.org. ***City of God*** (2002, Brazil, 130 min.): "You need more than guts to be a good gangster. You need ideas." *Tue., Sept. 20, 7:30 p.m., $9.75.*

AWESOME FEST

Piazza at Schmidts, Second Street and Germantown Avenue, theawesomefest.com. ***Turkey Bowl*** (2011, U.S., 97 min.): A nerd decides to make a move on his high school crush — four years after graduation. *Mon., Sept. 19, 8 p.m., $3*

CHESTNUT HILL FILM GROUP

Free Library, Chestnut Hill Branch, 8711 Germantown Ave., 215-248-0977, armcinema25.com. ***Foreign Correspondent*** (1940, U.S., 120 min.) A Hitchcock espionage thriller about a writer sent to Germany to report on Nazi agents. *Tue., Sept. 20, 7:30 p.m., free*

COUNTY THEATER

20 E. State St., Doylestown, 215-345-6789, countytheater.org. ***City of God*** (1973, U.S., 112 min.) See Ambler Theater listing for details. *Wed., Sept. 21, 7:30 p.m., $9.75*

INTERNATIONAL HOUSE

3701 Chestnut St., 215-387-5125, thousephilly.org. ***Black Orpheus*** (1959, France, 107 min.): Using Rio de Janeiro's Carnival as the setting, this Oscar winner for best foreign-language film retells the myth of Orpheus and Eurydice. *Sat., Sept. 17, 7 p.m., $9.*

SECRET CINEMA

Penn Museum of Archaeology and Anthropology, 3260 South St., 215-898-4000, penn.museum ***The Mummy*** (1932, U.S., 73 min.): An archaeologist reads the ancient Scroll of Thoth aloud, awakening the mummy of an Egyptian prince named Im Ho-Tep. This film is the first of four fall/winter Secret Cinema screenings at the Penn Museum. *Wed., Sept. 21, 6 p.m., $10*

WOODEN SHOE

704 South St., 215-413-0999, woodenshoebooks.com. ***Ten*** (2002, France, 91 min.): Director Abbas Kiarostami examines the emotional side of women going through significant life changes. *Sun., Sept. 18, 7 p.m., free*

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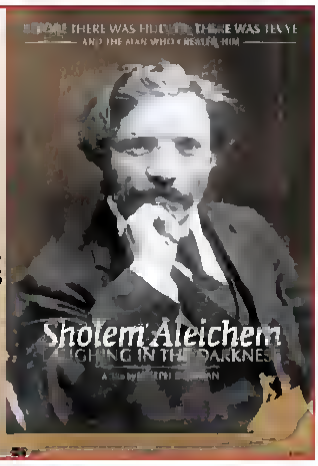
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the agenda

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[dripping with analog detritus]



NEON KNIGHTS: Neon Indian plays the Church tonight.

The Agenda is our selective guide to what's going on in the city this week. For comprehensive event listings, visit citypaper.net/listings.

IF YOU WANT TO BE LISTED: *Submit information by email (listings@citypaper.net) to* ***Josh Middleton*** *or enter them yourself at citypaper.net/submit-event with the following details: date, time, address of venue, telephone number and admission price. Incomplete submissions will not be considered, and listings information will not be accepted over the phone.*

THURSDAY

9.15

[electronic]

+ NEON INDIAN/ COM TRUISE

The last of the chillwave frontrunners (after Washed Out, Toro Y Moi and Memory Tapes) to wax a sophomore statement in the second-round flurry of 2011 releases that's felt like a rather inconclusive two-years-on referendum on the state and fate of the vexed mini-genre, Neon Indian's Alan Palomo — always the most feely songcreated of the bunch — has made good on his pop prospects with the buffed and polished *Era Extraña* (Mom + Pop). The album moves beyond the general aesthetic arithmetic of cheap synths + nostalgia = '80s to confront the decade head-on with straight-faced takes on synth pop and new wave. Meanwhile, Princeton's Com Truise (Earth name Seth Haley), chillwave-wise something between a Johnny-come-lately and a city-cousin fellow traveler, has his '80s worship laser-airbrushed on his sleeve: Beyond-groan worthy spoonerism of a stage name aside, his tracks — like those on *Galactic Melt* (Ghostly) — are unabashedly dripping with analog detritus and scan-hued sci-fi.

—K. Ross Hoffman

Thu., Sept. 15, 8 p.m. $14-$17, with Nite and the Dove. First Unitarian Church, 2125 Chestnut St., 877-435-9849. r5productions.com

[comedy]

+ N.A. POE

The joke going around about local comedian N.A. Poe is that he's some long-lost relative of the divine Edgar Allan. Whether or not that's true, the Philly comic certainly has one dark imagination. Lean and mean, this beardo with a predilection for subtle military gear and a basement/bunker-made podcast called *The Panic Hour* is not for the feint of heart. He was inspired to tell jokes after seeing the Russian roulette scene in *The Deer Hunter* (hence the name of tonight's show, "Spin the Barrel"), makes quick sport of other local comedians (only the ones he loves) and has been, in recent weeks, dissing the 9/11 anniversary with raw, knuckled relish. For his first big collective show, Poe welcomes some of Philly's best-known herd-lore humorists, like the winsome Joe Mayo and Nick Alsate. But Poe's real secret weapon is new-to-the-scene Chitta Chatta, a large African-American woman who dishes jokes about masturbation. A lot of masturbation. Evermore.

—A.D. Amorosi

Thu., Sept. 15, 8 p.m. $10-$12. Finnegan's Wake Cellar, Third and Spring Garden streets, spotthebarrel.eventbrite.com.

FRIDAY

9.16

[jazz]

+ JIMMY BRUNO

Up until a couple of years ago, it seemed that Jimmy Bruno was as much a fixture at Chris' Jazz Café as the bar or the stage. Then, suddenly, he disappeared from the schedule he'd once anchored. Whatever the hiatus between the club and the cantankerous guitarist, fences have been mended and Bruno is back. Last week he joined saxophonist Eric Alexander's organ quartet, while this week he fronts his own, with saxophonist and Chris' jam session honcho Victor North guesting.

—Shaun Brady

Fri., Sept. 16, 8 p.m.–2 a.m. $15. Chris' Jazz Café, 1421 Sansom St., 215-568-3131. chrisjazzcafe.com.

[fashion]

+ ARCADIA/BUS STOP FALL PREVIEW

Like it or not, it's time to trade in your summer casual for autumnal couture. As part of the Philadelphia Collection's fall fashion preview, eco-hotspot Arcadia Boutique will show off its new autumn lineup while offering shoppers cocktails, snacks, personal styling tips and a raffle. The event will also have a special guest: Elena from BUS STOP shoe boutique will be sprouting a pop-up shop on the second floor. When you've got your fashion fill, head across the street to The Makeup Bar for makeup and manicures to make you look, or at least feel, like a million bucks in your new duds. For more Philadelphia Collection haps, see Shopping Spree on p. 60.

—Meg Augustin

Fri., Sept. 16, 4–6 p.m., free. Arcadia Ritten house, 205 S. 20th St., 215-519-3634. arcadiaboutique.com.

[film/sound]

+ WAVE CURRENTS: BRUCE MCCLURE

Many of us who grew up in the days of Super-8 home movies were enamored with the sheer mechanics of the film projector. Forget those endless shots of kids opening Christmas presents or waving from the merry-go-round, just the sight of light being thrown at the wall, shadows of dust coming to life and wriggling around the frame, a glitch freezing a moment in time and occasionally burning it out of existence. Bruce McClure dispenses of the image altogether, creating works from altered and repurposed projectors that

force pulsating patterns of light and form onto the wall, colliding with aggressive bursts of sound with stunning violence. As part of its ongoing live-sound-and-image series "Wave Currents," the International House will present two of McClure's performance pieces no Friday night, followed by an illustrated lecture about his methods on Saturday afternoon.

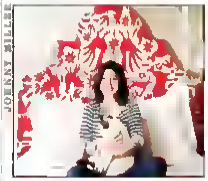
—Shaun Brady

Fri., Sept. 16, 8 p.m., Sat. Sept. 17, 3 p.m. $10. International House, 3701 Chestnut St., 215-387-5125, ihousephilly.org

{ book party }

+ DESIGN*SPONGE AT HOME

Several years in the making, DIY darling Grace Bonney's *Design*Sponge at Home* is finally ripe for the perusing. The Brooklyn blogger, who's become one of the most influential design enthusiasts of the last decade, has compiled almost 400 pages of popular material for her book, including house tours, do-it-yourself tutorials and before-and-after photo spreads. To kick it off proper, Bonney is on a 28 city road trip, for her first of two Philadelphia stops. the author will host a book signing and cocktail party



at Terrain, a local garden and home goods shop. Proceeds benefit Build a Nest, a nonprofit that supports female artisans worldwide. Great design for a great cause? Soak it up.

—Meg Augustin

Fri., Sept. 16, 7-8:30 p.m., $25-$50. Terrain at Styer's, 314 Baltimore Pike, Glen Mills, 610-459-2400, shopterrain.com, designsponge.com.

{ rock/pop/hip-hop }

+ WHY?/SERENGETI

It's been far too long since the inimitable Yoni Wolf last graced us with a WHY? long-player — especially since the most recent, 2009's *Eskimo Snow*, estimable though it was, felt almost like a stopgap, or at best a reclusive companion to the full-formed masterpieces that preceded it. For now, WHY?'s impatient faithful would do well to dig Chicago's David Cohn, aka Serengeti, a readily comparable if somewhat more prosaically indie-rap-minded wordsmith whose recent Anticon debut, *Family and Friends* — inventively produced by Wolf and Casstone for the Painfully Alone's Owen Ashworth — reveals him to be a more caustic, level-headed and blunter but no less endearing (or unflinching) MC, making good on his album opening pronouncement — "I'm dark" — through deft (and occasionally daft) tales peopled with deadbeat junkie dads, UFC fighters, PMDD sufferers and delusional divorcees.

—K. Ross Hoffman

Fri., Sept. 16, 8 p.m. $15. First Unitarian Church Sanctuary, 2125 Chestnut St., 877-435-9849, ripradiotours.com.

{ visual art }

+ ALBO JEAVONS

Albo Jeavons excels at destruction. In his new show, the mixed-media artist dismantles and remagines art history's holy grail: Michelangelo's Sistine Chapel. For Jeavons, the chapel ceiling's divinity and religious loyalty paint a similar story to today's divine powers — those of corporate greed. The large-scale digital prints of "Re Sistine" incorporate the modern, Western corporate and social powers into Sistine Chapel segments. Arguing that we see corporations as legal persons, Jeavons visually imagines them as divine and human bodies in a mass of chaos.

—Meg Augustin

Opening reception Fri., Sept. 16, 6-9 p.m. free, through Sept. 18. Cam Post Modern Art, 131A Walnut St., 215-546-8556, camposimodernart.com.

the story of three pirates pitted against an insincere traveling salesman with odd powers. As with any good cabaret, puns and pranks will be cast, saucy girls will present "adult-only" entertainment and sociopolitical issues will be transformed into vaudeville. Captain Jack has nothing on these pasteclad beauties.

—Meg Augustin

Sept. 16-25, various times, $20-$25, Tall Ship Gazela at Penn's Landing, Market Street and Columbus Boulevard, ochs.mixedlight.com/sevenseas.

{ cabaret }

+ THE MAN FROM ORPHAN ISLAND

As part of their "Seven Deadly Seas" series, the guys and gals of tease-and-taunt theater group Red Light Cabaret are staging their latest act aboard the Tall Ship Gazela. The piece addresses, facetiously, the current economic crisis with

SATURDAY

9.17

{ rock/pop }

+ GANG/PINK SKULL

Who better to break in Center City's newest venue than Philadelphia's best party band? Gang does not relent. Their choreography and bjinks will make you laugh, their supple electro-punk rhythms will make you move, their ferocious delivery will make you afraid to stop. Last year's *Electronic* EP is the foursome's best work, where breakbeat jams ("Accelerated Pace") mix magnificently with the four-on-the-floor fierceness ("Why Can't You Just Be"), burying



any residual novelty left from their early days ("Rat Poison" anyone?). True, they have an in: Drummer Theo Sonnefeld is part of the engineering team at MilkBoy Studios, the recording wing of Tom Joyner's venerable MilkBoy Empire. But Gang would bring the house down on matter whose party it is. They're joined on opening night by Pink Skull (pictured),





the MUSIC ISSUE

Issue Date **SEPTEMBER 22**

Ad Deadline **SEPTEMBER 18**

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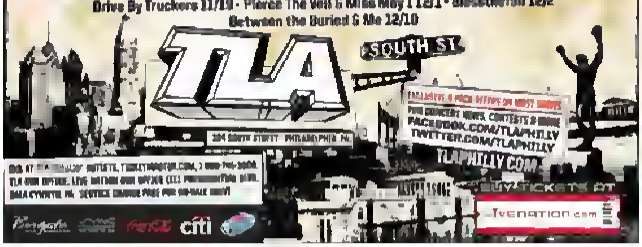






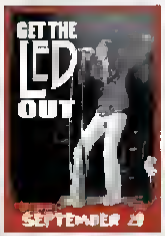


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fresh off the release of their new long player *Psychic Welfare*. Between its LCD-style disco-dance K holes and Gang's Nintendo tweat yomething riot aggression, isn't nobody gonna confuse this MilkBoy with a coffeehouse.

—John Vettese

Sat., Sept. 17, 8 p.m., $8–$10 with Harsh & Cupcakes, MilkBoy Philly, 1100 Chestnut St., milkboyphilly.com.

[hip-hop]

+ TINIE TEMPAH

You might know him as the cockney dude Wiz Khalifa has been seen rapping with, but rest assured: Britons view it the other way around. Across the pond, London's Tinie Tempah isn't just an "emerging MC" — his photograph hangs in the freaking National Portrait Gallery. His 2010 debut *Disc*



Overy was given a U.S. asse this past May and its range is impressive. From rap-the roof anthems ("Written in the Stars" and "Till I'm Gone," the Wiz collabo), to club bangers ("Miami 2 Ibiza") and ach ing heart pop ballads ("Love Suicide," "Let Go"), the album is versatile and stimulating. Get to the Lupe Fiasco show early and ride Tempah's energetic vibes for the rest of the night.

—John Vettese

Sat., Sept. 17, 7:30 p.m., $39.50–$45.50 with Lupe Fiasco, Big Sean and Miguel. Mann Center for the Performing Arts, 5201 Parkside Ave., 215-893-1999, manncenter.org.

lgbtq

+ GAYBORHOOD GAMES

The annual competition honoring the region's most talented LGBTQ people and supporters is looking for the best in five categories: outstanding vocalist, outstanding comedian, outstanding drag act, outstanding bartender and outstanding chef. The winner of each will receive prizes ranging from gift cards to a chance to open for comedian Alec Mapa. But don't let the title fool you. Organizer Bruce Yelk says you don't have to be queer — or from the Gayborhood — to take part. "A lot of our contestants are not gay," he says. "My biggest thing is having people come in to challenge people from the Gayborhood."

—Brandon Baker

Sat., Sept. 17, 9–11:30 p.m., $25, Voyeur Nightclub, 1221 St. James St., 215-833-4165, nightlifephx.com.

MONDAY

9.19

[rock/pop]

+ SURGEON

Without mentioning the G-word, you've got to admit: One thing the underground rock scene did superbly some 20 years ago was forge a middle ground between a heavy-hitting instrumental aesthetic and crafty melodic songwriting. We all know what happened from there — it grew limp and commercialized, the metal folks seceded to their Relapse Records package tours and basement shows, the pop folks started listening to, I don't know, Vertical Horizon or something, and never the twain have met since. In general. But Germantown four-piece Surgeon has unfalteringly kept the roar and rumble alive since its 2007 debut *Angry Guest*. With his warm baritone pitch, whiskey rasp and chortling delivery, singer/bassist Sean Boltron is quite the character; he's the accessible, approachable tough guy, while Lydia Giordano is the badass lead guitarist who can play you under the table but is more interested in writing good songs. The band's latest work — an EP's worth of excellent new material streaming on SoundCloud — goes even further toward rediscovering that long-lost middle ground.

—John Vettese

Mon., Sept. 19, 8 p.m., $10 with Gundanger and Burden. Kung Fu Necktie, 1950 N. Front St., 215-291-4919, kungfunecktie.com.

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WED 10/12 LANGHORNE SLIM DAN MANGAN

FRI 10/14 RJD2 WITH ICEBIRD
SAT 10/15 TRAGEDY: ALL METAL TRIBUTE TO THE BEE GEES
SUN 10/16 KAIJU BIG BATTEL
TUE 10/18 LITTLE DRAGON
WED 10/19 WILD FLAG WITH ELEANOR FRIEDBERGER
THU 10/20 GILLIAN WELCH
FRI 10/21 CSS WITH MEN & EMA
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THU 10/27 THE BLACK ANGELS WITH DEAD MEADOW & SPINDRIFT
FRI 10/28 BORIS WITH ASOBI SEKSU
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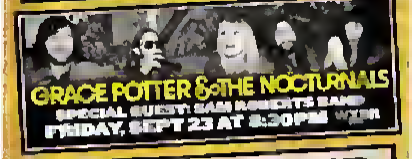
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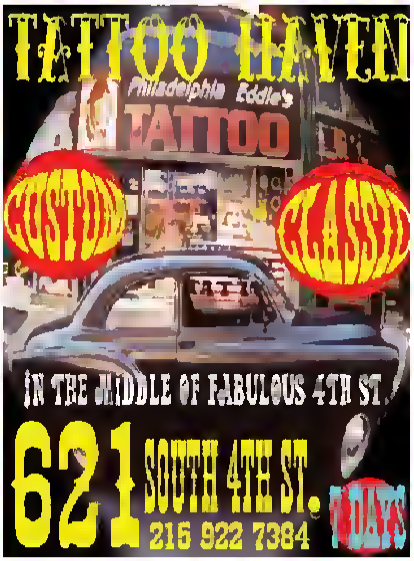
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➤ FASHION HIT PARADE, PT. 2

Two weeks ago, your faithful fashion columnist clued you in to a couple of events kicking off this year's Philadelphia Collection — but that doesn't even scratch the surface of the 75 event local fashion megafest. There's still plenty of time to take advantage of the itinerary featuring fall-line kickoffs, fashion-centric art shows and littler gems that are just as sparkly.

Ethical Fashion Panel *Fri. Sept. 16, 10 a.m.-noon, Washington Room at Four Seasons, 1 Logan Square, 215-683-2059, thephiladelphiacollection.org* ➤ You're already rocking second-hand threads and buying from local vendors. That's cool, but you can always do better. Immerse yourself in serious green-fashion action at a panel discussion with some of Philly's eco-friendliest fashionistas. Learn about where the city stands in the revolution of sustainable design and responsible shopping. Among the panelists are SAVA owner **Sarah Van Aken**, **Melissa D'Agostino**, owner of D'Agostino Fashion Textile Design, and **Jamila Payne**, president of the National Association of Sustainable Fashion Designers.

Unveiled Philadelphia Runway Show *Sun., Sept. 18, 2 p.m., free, Cescaphe Ballroom, 932 N. Third St., 267-216-6339, thephiladelphiacollection.org* ➤ All stylish ladies, whether you're approaching bridehood or not, should jump at the chance to ogle the lavish gowns from Unveiled, the newest and arguably edgiest bridal boutique in the area. "Philly girls pride themselves on what they look like," says wedding biz veteran and co-owner **Frannie Ence**. "Who knows style better than our girls?" This must be why Unveiled's dresses and accessories brush up against the daring and outspoken without ever shying away from tact. Normally it takes an appointment to see these dresses, but in celebration of the store's grand opening, Unveiled is hosting a runway show. Here's your chance to get lost in the feathery layers of Anais Collezioni gowns and let your eyes adjust to the voluptuous silhouettes of the Katerina Bocci collection.

(julia.west@citypaper.net)

Have an upcoming shopping event? Give it here. E-mail listings@citypaper.net.

TUESDAY

9.20

[reading/signing]

✚ ADAM MANSBACH

Novelist/essayist Adam Mansbach likes his ethnic identifiers warm, poignant and funny. While *The End of the Jews* looks at the intersection of immigrant Jews and Czechs in differing decades as they deal with African-American jazz and hip-hop, *Angry Black White Boy* deals humorously with the phenomenon of suburban white kids politicized by all things black. But with *Go the Fuck to Sleep*, Mansbach has created a secret world where sleep-deprived parents tell a refreshingly honest bedtime story.

—A. D. Amorosi

Tue., Sept. 20, 7 p.m., $15. National Museum of American Jewish History, 101 S. Independence Mall East, 215-923-3811, nmajh.org.

[rock/pop]

✚ GIRLS

For all the musical breadth and depth compassed by San Fran's Girls on their remarkable second album, *Father, Son, Holy Ghost* (True Panther) — and it is without doubt a significant piece of work expansive, assured, emotionally direct, yet not easily fathomed — what's most striking is how similar it is to one particular, oddly uncommon indie-pop touchstone. The Beatles. It's not that Christopher Owens and co. specifically sound like the Fab Four here, it's more in Owens' uncanny ability to infuse his distinct personality into such a variety of adopted styles — sunny country folk, heavy proto-metal boogie, Memphis soul, blues and gospel, surf music, classical guitar — in a way that feels utterly natural and elemental. Never showy or overreaching, never mere retro-eclecticism for its own sake, it's simply a logical extension (and manifold expansion) of their earlier, scruffier, semi-straight indie-pop.

—K. Ross Hoffman

Tue., Sept. 20, 7 p.m., $15-$19 with Nobunny and Papa, TLA, 334 South St., 215-922-1011, livenation.com.

More on citypaper.net

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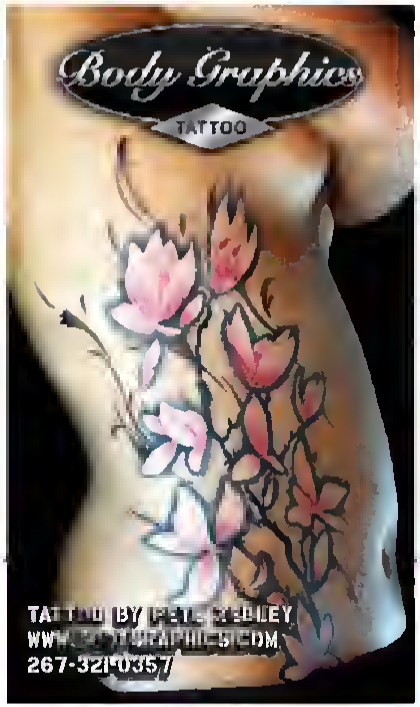


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MEXICAN 101

LA MARQUEZA | *17th Street between Spring Garden and Callowhill streets. Hours: Mon.–Fri., 9 a.m.–7 p.m.; Sat., 10 a.m.–4 p.m. Food: $2–$6.*

>ON THE COMMUNITY College of Philadelphia's campus, you can learn Spanish without ever setting foot in a classroom. Just look for Samuel and Gloria Velazquez's lunch truck, La Marqueza.

Quilted in lima, lemon, orange and pink painted rectangles, the vehicle looks like a box of Chiclets. Inside each brightly colored panel is a picture with its Spanish translation—flash cards reimagined by the Mural Arts Program. El melon: melon. La sirena: mermaid. La campana: bell. (That last one is actually a drawing of the Liberty Bell.) Learning a new language has never been so easy.

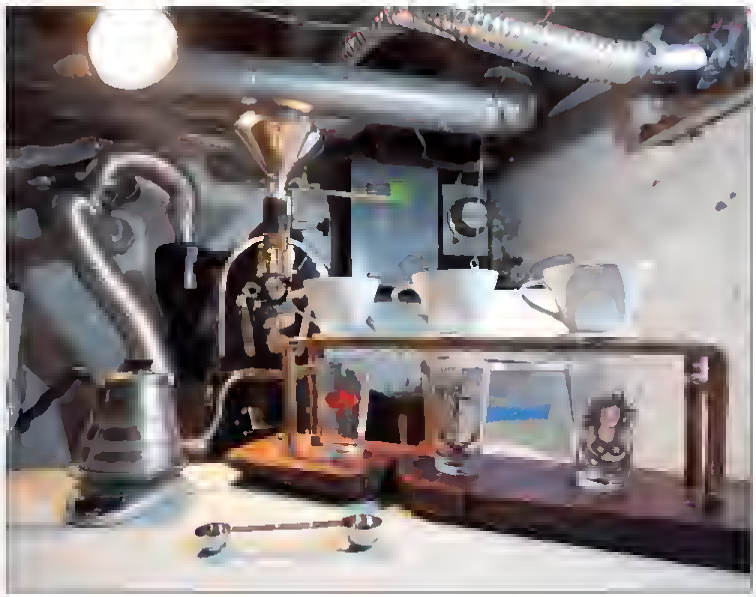
Or tasty. The lesson continues with the satisfying roster of portable Mexican favorites. Slow-braised pork, carnitas. Shaved grilled pork with pineapple, al pastor. But you already knew that, you savvy taco de lengua-lovin' Philadelphian, you. La Marqueza doesn't specialize in exotic bites gringo food geeks wear like Purple Hearts; instead, coeds and municipal workers munch on tacos, burritos, quesadillas and the like. There're sick breakfast sandwiches on long, soft Amoroso rolls, too: one featuring nuggets of spicy chorizo buried in fluffy, cheesy scrambled huevos (eggs) like chili-pepper land mines.

Aside from a penchant for supermarket-grade shredded lettuce and some puny shrimp in the tacos de camarones (shrimp), the couple comes correct with recipes perfected at the Upper Darby restaurant they ran before taking their operation on wheels. Married for eight years, they met at an Ardmore pizzeria where Samuel worked. Gloria is from Lima, Peru. Samuel is from Toluca, Mexico—the town that borders the national park for which La Marqueza is named.

Bundled in a plump burrito with nice, pinto beans, cheddar, sour cream, pico de gallo and mild or spicy salsa, their juicy carnitas shone with just the right amount of grease. Marinated with guajillo chiles and achiote, the al pastor was even better: fresh piña (pineapple) balancing the pork's richness with its kisses of acid and sugar.

Chili oil seeped from the crumbles of fiery sausage tucked inside quesadillas, painting crimson streaks across the melted white and yellow cheddars and down my hands like henna tattoos. Despite the mess, it was my favorite Marqueza get. Warm and cheesy. Soft, yielding. After eating one, my state could inspire a new flash card to the La Marqueza truck. El hombre feliz, the happy man.

(adam.erace@citypaper.net)



CELLAR'S MARKET. ReAnimator Coffee's Mark Corpus and Mark Caprioti have their bean-roasting operation tucked cozily into a Fishtown basement.

NEAL SANTOS

[roast of the town]

HILL OF BEANS

Philly's small but passionate coffee-roasting community is heating up. By Brion Shreffler

Squeezed in past the washer and dryer, stacks of bikes, numerous bins and a flimsy wooden table, I watch as the temperature readout quickly climbs: *290… 320… 409*. People are doing lots of things in Fishtown this night, but I doubt anyone else is roasting coffee in a basement.

ReAnimator Coffee co-owner Mark Corpus' black-and-silver machine is a streamlined take on a Dalek from *Dr. Who* — for $10,000, this 5-pound-capacity Garanti Turkish roaster can be yours. Its control panel is filled with invitingly red buttons and a digital display. A secondary reader runs from temperature probes to a laptop via a USB connection. From there, Corpus follows a "roast profile," a graph drawn from a previous run that provides a model for finding a bean's "sweet spot," the ideal temperature and time amid a sea of variables.

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The temp settles at 420, and the beans clink down the funnel top to dance within a central tumbler. Inside, they go from green, with a grassy, lightning bug-y smell, to a burnished light brown. Along the way, they release pent-up steam, while Corpus huddles ever closer, employing all his senses to get it just right.

Today, he's roasting a small batch — three-and-a-half pounds of beans. Since the device employs both direct heat from flames and the convection generated by the pull of hot air through the perforated drum, spacing is key to give each bean equal attention. As with your laundry, overloading is less than ideal.

Artisanal food is synonymous with tiny output — it's about new directions, not volume. Starting small allows you to experiment. Jumping into a competitive industry like coffee with limited resources forces you to stand out on the basis of quality alone.

Such is the course taken by nascent roasters like ReAnimator, founded in April, and GreenStreet, helmed by Chris and Tom Mohen since July. They're servicing the Philly coffee drinkers who covet the end product only fresh, locally roasted beans can create.

Inspiration to get into roasting came to both Corpus and Chris Mohen via Stumptown, the Portland, Ore.-based roastery that now operates out of New York, as well. Mohen lived in the Pacific Northwest for a time, researching all the players, while Corpus, who runs ReAnimator with Mark Caprioti, caught the bug on the East Coast. Mohen, along with his brother, Tom, built upon previous experiments with a popcorn maker. "Mom was yelling from the other room, saying, 'What's that, it smells like shit!'" Tom recalls.

Both roasters purchase green beans via importers, with ensuing experimentation spilling over into the local farmers markets both companies utilize as testing grounds. "The closer you are to the process, the more you give to the customer," Mohen says.

To that end, Mohen balances the single-origin varietals popular with the coffee geek crowd with blends that appeal more to mainstream coffee drinkers. ReAnimator, meanwhile, is a vocal pro-

>>> continued on page 66

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Hill of Beans

<<< continued from page 64

"We don't carry much of anything. That's the beauty of our position."

ponent of lighter roasting, which allows more fruit and floral notes to pop from each cup

Both are making headway ReAnimator is carried at venues such as Grindcore House, Circles and Whipped Bakeshop Moheri's accounts include Mariposa Co-op, Greensgrow Farm and Red Cup Café, and he's currently working on a four-bean blend for Metropolitan Bakery.

Moheri's 20-pound capacity Ambex roaster is given room to breath within the spacious confines of a Temple food truck operator's commissary off Broad and Girard. That doesn't make it any easier to stand near the sweltering machine when it's running Moheri does 5- to 15-pound batches at a range of 415 to 480 degrees Since he's working at high temps, his runs are shorter, reaching their audible "first crack" quicker He watches the beans as they turn via a tiny portal After dropping the temp following the first crack, he cranks it again as they progress toward their second. A sample tray allows him to directly view and smell his beans "It's a very hands-on process," he says.

Corpus and Moheri are new to the Philly coffee-roasting game, but there are a handful of players who have been at it for years Art Dupras of Reading Terminal Market's Old City Coffee, which has been around for 25 years, loves his freedom from ordering big quantities of beans like larger roasters "We don't carry too much of anything," he says "That's the beauty of our position."

Joe Cesa of Philly Fair Trade Roasters has been roasting with his 30-pound-capacity Garanti at West Philly's Four Worlds Bakery for only a year, but began with a 2-kilo table-top roaster back in 2006 His beans turn up at spots like Pumpkin Market and Strange Brew Cesa roasts almost every day, as the time between the roasting and the cup is critical with coffee Oxidation is a constant threat to quality "I just can't see larger roasters, with so many customers and so many varietals and blends, being able to meet all their demands, while also being able to prevent anything from sitting too long," he says

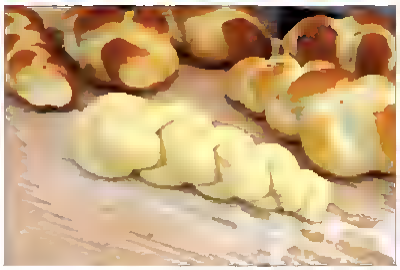
Since Chestnut Hill Coffee's Tom Ewing mans both the roaster and the cafe's brew bar, he's constantly documenting requests from drinkers. He feels it's in everyone's best interest to seek out locally roasted coffee They play their distribution close, too — Chestnut Hill supplies a few cafés, Di Bruno Bros and Marathon Grill and provides coffee for Franklin Fountain ice creams, preferring to stay as close to home as possible If they expanded, "We wouldn't be able to maintain that personal relationship with our customers," Ewing says.

If these operations are small, ReAnimator and GreenStreet are minuscule — but they're on their way Corpus and Capriotti would love to open their own café Moheri is setting up a February visit to Central America along with an importer — for now, though, he's tied up in Philly with his roasting schedule "We're not Stumptown," he says "Yet."

(editorial@citypaper.net)

[the week in eats]

+ WHAT'S COOKING



Challah Baking at Cook *Fri., Sept. 16, noon, $45* ➤ The newly opened Cook is collaborating with the Gershman Y on a series of Jewish cooking classes this fall, and first up is Challah baking. Learn the braided bread basics as Bonnie Eisner demonstrates her family's recipe techniques. Sign up online and bring home a fresh loaf for dinner. *Cook, 253 S. 20th St., 215-735-2665, audreyclairecook.com.*

Brews Blues and Barbecue Festival *Sat., Sept. 17, 1-5 and 6-10 p.m., $45-$55* ➤ Sample more than 100 craft beers at the Brews Blues and Barbecue festival — double and triple IPAs, imperial stouts, wheats, pilsners and ciders will join grub from more than 15 local restaurants. Joints like El Camino Real and Cantina los Caballitos will compete in brisket, chicken and ribs categories judged by 'cue lovers (including CP's own Drew Lazor). *Electric Factory, 421 N. Seventh St., brewsbluesandbarbecue.com.*

Pancakes for Supper at Morning Glory *Fri., Sept. 16, 6:30-9:30 p.m., $15* ➤ Morning Glory is hosting an all-you-can-eat pancakes, eggs and bacon fundraiser, including one complimentary alcoholic beverage ($5 each after) and unlimited coffee, tea and soda. The finer diner will also cook tofu scrambles for veg friends. Proceeds will benefit the Philadelphia Trans* March, an LGBTQ awareness event scheduled for October. *Morning Glory Diner, 735 S. 10th St., 215-413-3999, facebook.com/phillytransmarch*

Pierre Calmels at Le Bec-Fin *Mon., Sept. 19, 6p.m., $95* ➤ The next guest chef dinner at Le Bec-Fin will feature Pierre Calmels of Bibou, who will prepare an eight-course, BYO-optional menu. (Pierre was chef de cuisine of Le Bec before he and his wife Charlotte opened their restaurant.) Foie ravioli, roasted bone marrow and stuffed quail are just a few of the dishes you'll savor. *Le Bec-Fin, 1523 Walnut St., 215-567-1000, lebecfin.com/events.php*

Slow Food's Preserving the Harvest *Wed., Sept. 21, 7-9 p.m., $20* ➤ In the first of its fall/winter seminar classes held at The Restaurant School, Slow Food presents food writer and teacher Marisa McClellan, who will demonstrate how to preserve your garden stock to enjoy all year. Check out McClellan's popular canning blog, foodinjars.com, to get an idea of what to expect. *The Restaurant School, 4100 Walnut St., slowfoodphilly.org/events/slow-food-seminars.*

—Nicole Rossi

meal ticket's NOTES FROM THE WEEKEND

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+ AMERICAN

FARE

Repurposed wood and carpet, low VOC paint and sustainable floor paneling are but a few of the liquor-licensed Fare's green hallmarks, a philosophy that influences Tim Bellew's food, as well. The chef's menu, broken down into "small," "salad" and "more" sections, features a slew of vegetarian options, plus sustainably minded meat and fish. Open Sun.–Thu., 5–10 p.m., Fri.–Sat., 5 p.m. mod. 2028 *Fairmount Ave. 267 639-3063 farerestaurant.com.*

+ BAKERY

THE ART OF BREAD

Georges Perrier's shop, which bakes bread twice daily, is a throwback to the operations in the Le Bec-Fin chef's home city of Lyon. They carry all the required reading (baguette, croissant, various pastries) light lunch fare like tartines and quiche, plus cakes and desserts prepared by Le Bec-Fin pastry chef, Cedric Barberet. Open Tue.–Sat., 7:30 a.m.–7 p.m., Sun., 7:30 a.m.–3 p.m., closed Mon. *920 Montgomery Ave., Narberth 610 660 8222 artofbreadbygp.com*

SWEET ELIZABETH'S

Liz Paradise is the accomplished baker behind Sweet Elizabeth's, a dessert shop offering scratch-made cakes, cupcakes, cookies and all manner of other confections. Paradise and her husband, Owen, source their raw ingredients locally (they're big on custom products for special occasions). Open Mon. and Wed.–Fri. 11 a.m.–8 p.m., Thu. 11 a.m.–7 p.m., Fri.–Sat. 11 a.m.–10 p.m., Sun., 11 a.m.–5 p.m., closed Tue. *4403 Main St. 267 331 8848, sweetelizabethcakes.com.*

+ CLASSROOMS

COOK

Audrey Claire Taichman hit the 20th Street trifecta with Cook, a dense space, culinary center and epicurean boutique. Cook houses a cheery test kitchen decked out with everything visiting chefs need to teach classes touching on a wide range of cravings to pique. Though teaching will be Cook's primary focus, it also doubles as a food lover's gift shop, offering books, kitchen tools, pantry items and other preprocessed goodies. Restaurant industry folks get 10 percent off everything. *263 S. 20th St. 215-735-COOK, audreyclairecook.com.*

+ MIDDLE EASTERN

AL ZAYTOUNA

Local restaurant vet Kouboli Benayed has opened his own place, Al Zaytouna ("the olive"), in the Italian Market. The Tunisian is offering an Eastern-Med-influenced comfort-food-style menu — expect falafel, kebabs, grape leaves, hummus, baba ghanouj and foule, plus house specialties like a Mediterranean burger and charcoal-grilled lamb chops. Al Zaytouna should launch brunch in the coming months, too. Open daily, 9 a.m.–10 p.m. *906 Christian St., 215-574 5040.*

+ PERUVIAN

BARBACOA

Upper Darby's Barbacoa specializes in pollo alla brasa, or Peruvian roast chicken. Owner Robert Hayes slow-cooks his birds, flavored with house marinades, for an hour and a half over oak, he also offers churrasco-style steak, regular and sweet potato fries and cole slaw. *68 Sherbrook Blvd., Upper Darby, 484-469-3741 barbacoaduf.com.*

+ SANDWICHES/ HOAGIES/WRAPS

BURGER-ORG

All organic all the time as the gospel at Burger.Org, Eyal Aranya and Yon Nadav's South Street burger joint. Turkey, chicken, fish and vegetarian options join traditional beef burgers on the affordable menu, fries, smoothies and shakes round out the offerings. Customize your own burger, or order up a house specialty like "El Mariachi" (any burger topped with pico de gallo, guacamole, raw onion, tomato, lettuce and chipotle). Open Sun.–Wed., 10 a.m.–11 p.m., Thu.–Sat., 10 a.m.–3 a.m. *326 South St. 267 639 3425.*

ENZO'S

Maru Pistorio has taken over the vacated Shank's Original space to launch Enzo's, a sandwiche-rie named after her husband, Vincenzo. To start out, Enzo's is offering breakfast sandwiches and lunch options like panzerotti, roast pork, Cannuli's sausage, Levy hot dogs and chicken cutlets, but Pistorio teases that she'll launch an expanded food selection soon. Open Mon.–Fri., 7 a.m.–7 p.m. *190 S. 15th St., 215-561 6100.*

WEDGE + FIG

Kirk Nelson and Lisa Ruff have teamed up with Rebecca Turpin (formerly of Flying Monkey) to open Wedge + Fig, a cheese shop and light-fare lunch stop just off Third and Race. During the day, W+F offers hot and cold sandwiches and a line of vegetarian salads and sides. At night, Turpin offers varietal-driven cheese plates designed for BYOers. Open Tue.–Thu., 11 a.m.–7 p.m., Fri., 11 a.m.–10 p.m., Sat., 10:30 a.m.–10 p.m., Sun., 10:30 a.m.–4 p.m. *160 N. Third St., 267-809-3090, wedgeandfig.com.*

[i love you, i hate you]

ALMOST

I sit in the house and watch television and think to myself that these people in there have to consider themselves very lucky, they don't have to worry about the real things that we worry about such as bills and trying to make ends meet, one day my time will come and when it does, I am going to fucking shine. I hope that you are there with me! I do love you but the relationship has not to be one sided... like it always is

BEAUTIFUL SMART ACTIVIST

You left to follow your dream but you are missed terribly. The bookstore is not the same without you. Seems really empty. I miss your sense of humor your wit amongst other things. The reason I came there so often was to see you. I never bought so many books in my life. —

CRAZY FOLKS

Why is it to women that I am marriage material especially for the crazy women out there. How are you going to tell me you want to marry me but you are a big time drug user. What is that going to look like. I go out and make all the money come home, and give you the money to pay the bills and take care of the house and you smoke it all up instead of doing what you need to do. Look Amanda you cool and all but I am not going to marry you, if I was a drug user you would be my type. You are good for fucking that is it!

DOPE HEAD

I can't believe I talked to you for a whole month and then when I wanna meet you, you get ghost on me! It is all good. I didn't need to talk to you because you are a habitual drug user. You have nothing that I want from you and you probably look like an old sea-hag!

GAME PLAYERS

Hey ladies, especially the ones that I talked to over the past couple of months. Talking to you is like playing the playstation. If I wanted to play the playstation, I would not have been talking to you. First of all you tell lies, and you make up excuses when I wanna take you out. And then you have all types of drama attached. So next time when I get a chance to talk to someone! I should just say no thank you and play the play station, I would be better off!

GOOD-BYE FISHTOWN

At first you lured me in with your promises of "Up and Coming" and "Hipster Youngsters." You lulled me with thoughts of big city life, Postcards from the edge, Neighborhood Connections and progressive thinking. It didn't take you long to show me your true colors. Angry Self Important Dirty Single-minded, No row minded drug dealing and using pigs that have never lived more than 2 miles from where you grew up, and where your parents grew up, and their parents, each generation more inept, vacuous and useless than the last.

You throw garbage on the ground, trashing your own neighborhood right from your own hands, the garbage collecting in piles on the streets and sewer grates. Your children follow suit while you watch and encourage. You use your outside hollering loud voices inside screaming at each other in restaurants into cell phones and at grocery stores like you're at a Rodeo, using at best, 4th grade 3rd world country grammar. You all wear the uniform, Nike sandals and socks on every man, woman and child your too-tight sweats with Juicy on your chessy ass with a tee shirt that is doing little to hide your flabby belly or baggy asscrack and boxer's reveal ing jeans and Eagles jersey. Your aimless pointless meme tattoos, and your bad attitudes. City of Brotherly Love? I beg to differ. I've never in my life felt so unwelcome in a community like I have in Fishtown. (Having lived in 12 different communities in 3 states, this is no small feat.)

The street I chose to live on was fraught with parking wars (garbage cans to 'reserve' your spot in front of your house every day, rain or shine? REALLY?) to reserve a spot for yourself in front of your own house when you own 4 cars, that's a tall order for everyone to just sit back and accept, but accept everyone does because of the probable personal property damage if we move your playground equipment or garbage can to use the spot! No, we'd rather park 3 blocks away to avoid your Puriang Punishments. The theft is rampant, straight off front porches in a matter of seconds. Right out of a car, in a matter of minutes! Like a bunch of vultures just waiting to grab whatever catches your eye. Stealing for the sake of stealing—destruction for the sake of destroying. No respect for persons, personal property or city property.

I won't miss your over priced corner stores (where overweight slugs stand and slurping down over-priced sodas and complain about threats of extra tax on that soda, never thinking that, as to they toss the bottle into the sewer grate, that SOMEONE SOMEWHERE has to clean up after your lazy fat ass). I won't miss the Pizza Truck and it's subsequent trash and fodder, or the corner pub every 3 blocks that vomit out drunkards to wander the street at 2 am only to wander by to vomit on my front stoop. I won't miss the assholes every Friday rummaging through my trash. In short, Fishtown. You suck. You probably have sucked for the past 30 years as more and more of you stay to live off your grandma's inheritance, which really consists of all the Social Security payments she saved for your lazy fat broken sluggish nasty party stupid ass. Good Bye!

LOSER NEIGHBORS

To my piece of shit neighbors, I would like to thank you for taking your bloody newspaper last Tuesday, now I have to send in a check and get my paper for $5 because you pieces of shit wanted to steal my newspaper just to spite me. But, that is all cool because I have something for you. You illiterate bastards. Next time I see you you better keep walking and not speak to me because if you speak to me I am going to let you have it. Please sleep with one eye open and watch your car, it might not be there just like my paper.



LOUD MOUTH

I hate people that talk so loud it seems like they want to be the center of attention. I just wish that I could have some grapes so I could throw in your mouth so that you could choke on them. And why you are sitting there choking, I will be cracking up laughing when you choke the death.

MY BBW QUEEN

Tamika, I need you badly. I know I have been trying not to see you but I really need to see you now. Even though the last time was a disaster like a tornado, I am willing to look over all that just to get another shot again. But this time when we hook up please don't crush my ribs.

ONE-HUNGERED TO ONE

First off, you sought me out, hard. I had a boyfriend and you knew that. You were so sweet to me. Holding me close in the park, kissing me gently on the cheek. I broke up with him, but not for you. I broke up with him for me and because I knew I was not the one for him. You came to my work, approached me and told me what a douchebag you were the first time you came in. I didn't remember your face. I should have listened to you the first time. You know that feeling when something awful happens or you get pulled over, or free falling on an amusement park ride? That's the way I felt when someone told me you 2 were together. I woke you up by putting your hand on my heart while it was thumping in my chest. You don't know me rather, but I know enough about you now. Why the FUCK did you drag me in your shit? I already told you once, I'm a big girl. Be fucking real. Non confrontational, yes I know. Be a fucking man. Just because you have a big dick doesn't make you a man, jelly bean. You're still that insecure little broken boy with mommy and daddy issues. "Are you going to leave me for a musician?", too bad I didn't. I never would have imagined that things would go this way. The last thing I said to you was you suck at life. You temporarily broke my heart. Deleting you was easier then adding you. "You know me, you know how I get."

THE SONG

The song kept playing over and over and I made it repeat itself on purpose because I wanted to hear the song to remind myself to think about you. You make me happy and someone said to me that I was glowing this morning. I didn't really feel a glow this morning, I am just keeping you on the mind. You are my one and only! I love you honey!

TIME TO LOVE ME!

Alright you just had a birthday and it is time to make some decisions! I want you to know that I love you alot and how much longer do I have to wait until I get a commitment from you? I don't know what the future will hold but I hope that we are together but most of all I hope that you can decide what you want because you are the only one that is interested in me and or what I can bring to the table. I know that I am attractive, creative and many other things. Why should I have to deal with your games? Make up your mind what do you want!

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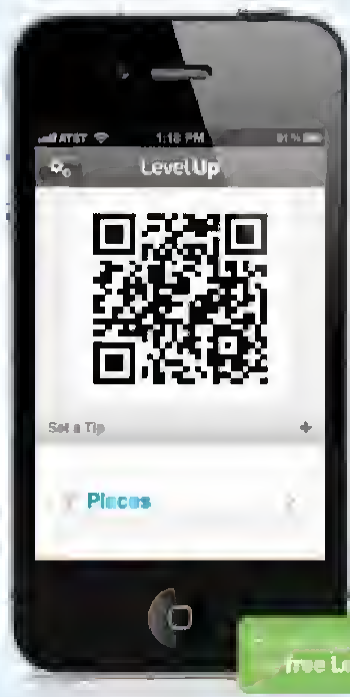
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merchandise market

ANTIQUE MARKETS

★★★★

Fourmont Antique & Vintage Flea Market This Sat Sept 26th (Rain Date Sunday Sa[illegible] Ic Eastern State Penitentiary 22nd & Fairmount/Center City Phila. 9a-5a (But Early Birds Welcome) More Than 175 Vendors Featuring Antiques Collectibles Vintage Furniture Antique Jewelry Vintage Clothing & Accessory's Glassware Pottery Primitives & Much More! Free Admission /Handicap Accessible Parking Available In The Adjacent Lot Info 215-925-FLEA (3532) For Our Entire Fall/Winter Schedule visit PhilaFleaMarket.org 2201 Fairmount Ave 19130 for GPS

ANTIQUES

Antiques ERO Movie seats $250 Spc wicker $500 Iceb[illegible] $80 Deco table $100 Maistry dresr $75 561-889-3634

CAMERAS & BINOCULARS

Old Film Cameras wanted for cash The Camera Guy 215 504 0101 / 215 870 5289

COMPUTERS & SOFTWARE

Laptops Not needy MS Office Windows Rnm $170 500 games $10 610 453 3525

FOR SALE

Arcade video games pinball machine Jukebox Trade for home generator system intiquetty@aol.com 215 783 0833

BRAZILIAN FLOORING
3/4" beautiful $3.50 sf (315)365-5836

CABINETS GLASEO CHERRY
Brand new solid wood/dovetail Crown molding Can deliver nation wide fit kitchen Cost $6400 Sell $1595 610-953-0033

Grass Fed Beef Packages, 1/4 beef: $725, 1/2 beef, $1250. Call (717)515-6160 email: beef@swissvillaLLC.com

PRICE REDUCED!
Outdoor World Maritime Campground Membership $600 beg 215-492-4252

FURNITURE & APPLIANCES

QD MATTRESS Luxury firm w/box spring Pillow Top Queen set $1400 sell $299 King set $1700 sell $399 610-952-0033

BDRM SET Solid Cherry Sleigh Bed Dresser Mirror Chest & 2 side Stands High Quality One month old Must sell Cost $6800 ask $1500 610 952 0033

BED Brand New Queen pillowtop mattress set w/warr $229 FUN $220 King $299 Memory Foam $295 315 752 0911

★★★★

BED Brand New Queen Pillowtop Mattress Set w/warr In plastic $175 Twin $149 Spc King $265 Full set $150 Memory foam mattress Del avail 315 395 3878

Bedroom Set brand new queen 5 pc espresso w/warranty $499 Del Avail 215-395-3878

Furniture for Sale! Moving must sell entire contents of home No reasonable offer refused. 215-483-0902

New Mattress Sets $99, Twin Full or Queen Delivery avail 215-387 1958

MUSICAL INSTRUMENTS/ REPAIRS/TUNING

PIANO Mason & Hamlin Studio Grand 2287 AB2552 5 ft 8 in black satin finish includes stool Moving must sell $23 500 Call 888 941 1758

POOLS & SPAS

Hot Tub 2011 Jacuzzi 7ft w Lounger 30 jet waterfall LED color lights Factory warranty and cover Still in wrapper Cost $8000 Sell $2695 610-952-0033

TICKETS/AMUSEMENTS

(3) Eagles Season Tickets 3 games Sec 132 Row 24 $295ea 609-685-2180

BUYING EAGLES SBL s & TICKETS
CALL 215-669-1924

NEW BOOK What you need to know "If it's the jobs, stupid" (610)494-5778



WANTED EAGLES SEASON TICKETS. Top $ paid Call 888 788-8425

WANTED TO BUY

33&45 RECORDS HIGHEST CASH PAID
** Bob 610-532-9408 **

23 & 45 Records Asdsetute Higher $
*** 215-200-0902 ***

Books Trains Magazines Toys Dolls Model Kits 610-689-8476

Coins, Currency, Gold, Toys, Trains, Hummels, Sports Cards. Call the Local Highest Buyer, 7 Days/Wk
Dr Sonnheim 856-981-3397

Obstetric Tool Stirrups $8 Cash Paid $5 Local pick up Call Martin 856-982-9015

JUNK CARS WANTED
Up to $250 for Junk Cars 215-888-8862

Lionel/Am Flyer/Trains/Hot Whls $$$$ Aurora Tjet/AFX Toy Cars 215 296 1983

SAXOPHONES WWII SWORDS, related items, Tenny3619@aol 609 581 8298

everything pets

philly.com anything & everything philly

pets/livestock

Please be aware
Possession of exotic wild animals may be restricted in some areas

BIRDS

BABY AMERICAN [illegible] PARROTS
Hand Fed $[illegible] 610-[illegible]930

CATS

BENGAL CATS femme kittens Mute leopards 9 weeks $595 410-934-4093

Hybrid dilute Pers Siam & Himalayans $200 others $100 315-696-5832

SIAMESE KITTENS Male & Female 1st shot vet checked reg pedigree chocolate lilac point Nancy [illegible]0 0833

BIRDS

American Eagle Dogs Male Pups M & F Born 7/10 11 $150 717-[illegible]0926

AUSTRALIAN Shepherd dogs beautiful AKC ch parents hip/eye 215-482 6553

BEAGLE PUPS AKC shots, wormed health guar $250 856-228 7877 aft 6p

BEAGLE PUPS more Blue Tri Color $150/ea Call 215-968 5676

BULL TERRIER male Jack Russell female Yorkie 2 males Cockapoo female Call 267 401-7136



CAIRN TERRIER pups ACA vet checked Farm $600 Male $300 717 949-8245

Cavalier king Charles Spaniels Pups AKC Champion lines, New Litters Aren $800 $1500, 215-538-2179

COLLIES—good w/ kids vet exams AKC beauties SW Blue Tri 856 825 4856

COTON DE TULEAR PUPPIES Adorable Home bred non allergenic/shedding 215-840 0101 www.loseycoton.com

DACHSHUND Mini 2 males AKC $400 cell Shawn 318 217 9366

Doberman Pups AKC s/w M/B F tails done, town vet blk & tan 717 808 3633

Doberman Pups cropped $1500 & up atrikedobermans.com 856 397 6840

English Bulldog Pups premium prem sire pups white tri-wormed vet ver tied Call 315 696 5833 (Bassalom)

English Bulldog pups ready now family raised no farm mill Sound vet checked S/W $1200 717 443 9290 ext 0 before 9pm

German Shepherd Pups AKC 4 M & 4 F parents on site $400 315 339 3617

German Shepherd Pups AKC lg boned champ pedigree Females $600 351 3305

GERMAN SHEPHERD Dogs—farm raised shots & wormed $325 717 687 5336

Golden Doodle Pups (M) F2B Adorable Vet shked shots & wormed Family raised $800 717 827 9683 or 868 8475

Golden Retriever pups 4M 3F ready for new homes now $350 (303)653 3047

Great Dane puppies ACA Fawn and Brindle colored $1200 Parents on premises 303 764 3184 / 303 378 3423

Great Dane pups Black purebred avail 8/27 $500 Call (215)510 1477

Great Pyrenees Female Puppy $900 Champion bloodlines Shots & Wormed 410 531 3693

IRISH WOLFHOUND PUP female AKC ready to go $1500 (610)331 1962

Miniature Dirnscher $600 OBO tail docked 3wks old call/text 267-506-1255/5544

Mini Pin Pups very cute S/W vet shkd, ACA $295 (717)556-0367

OLDE ENGLISH BULLDOG dogs Blue $1800 $2000 215 303 2212

Poo-a-Poos Softball love muffins cream color 12 wks 3F 3M $400 215 747 3636

Pshell 8 weeks black nose stars $899.99 shots/wormed healthy 315 254 0562

Pit Bull Pups Male & Female with papers, $200 (267)973-0984

Pitbully blue m 7 mo also eng bulldog & pitbull mix 14 wks $200 315 254 0563

Pomeranian pups toy size shots & wormed $500 (367)335 1518

PUGGIES Adorable! Willing to rehome loving kennel Guaranteed to bring you hours of fun and companionship Health certified pictures available $500 570 345 3629

Scottish Terrier pups ACA vet checked F $500 M $750 (717)989-8345

SHIH TZU Dogs ACA shots wormed vet shecked $350 717-813 1580

Yorkie mix & Malshi puppies 2 year health guarantee $475+ (610)913 0383

YorkiePoo Puppies, ACA well loved $450 610-588-9755

YORKIE PUPPIES AKC Male 10 weeks shots & wormed $650 303 697 3515

YORKIE PUPPIES home raised AKC reg Starting at $550 315 480 2243

Yorkie pups ACA adorable health guaranteed $450 610-316 8076

YORKIE PUPS ACA cute friendly ready now $450 Call [illegible] 363-6183

HORSES & LIVESTOCK

3 Free Weaning Colts
1 Percheron 1 Black Call 215-349-8481

jobs

JOBS WANTED

Caregiver/Companion Exp'd & Caring women assists post op 484 213 8636

Certified Nurses Aide 10+ yrs exp seeks companion/work position (484)374 7338

Gentleman w/Truck Seeking Work Moving & Junk Removal 215 873 7955

Housekeeper looking for work 35 years experience Call Maria, 315 664 3506

apartment marketplace

CENTER CITY APTS

8th & South 1Br Efficiency $695+utils remodeled all appliances assign w/d high [illegible]ceiling 610 609 9651 [illegible]

ART MUSEUM APTS

[illegible]3 Cates Street 3 BR/2 BA $1350 [illegible]washer/dryer no pets 610 405 6213

SOUTH PHILADELPHIA APTS

[illegible] Firm 2br $[illegible] new paint & carpet call 610 710 1886

15th & Wharton 2Bd $750+utils c/a 3rd flr security dep 215 875 6803

[illegible]5xx 8th St 2BR Heat incl new w/w crpt, no pets (856)358-4830

23rd & Washington 3rd $825 c/a new appls laund in[illegible] 215.292.2176

Bella Vista/Italian Market 3dr 1000+/- sq ft linked the new bath yard $1300+utils (315)307 9596

SOUTHWEST PHILADELPHIA APTS

1100 S 58th St Studio 1Br & 2Br apts newly renov Inc #363013 267 767 6958

22xx S 63rd 1Br+den $700+utils Lg Yard lr w/d new kitch (610)812 6352

56xx W GIRARD 1br 2+ BR 3rd fl w/w new paint refrig $650+ 267 645-5421

57xx ASHLAND ST 1 large BR hw flrs new paint refrig $625+ 267 645 9421

63xx Elmwood Ave 1Br/1Ba $625/mo [illegible] nice new reno Joe 267 716 3100

58xx & 61st 2BR/2Ba $725 newly renovated Call (215)914-0712

60XX Warnock 1 BR $595+ near Fernrock Train Station 215 276-8534

Melrose Park 2 BR/1 Ba $715+utils 1st floor private parking free washer/dryer new call 315 364 2725

Bet dentist/life Studio 1Br & 2Br apts Spacious & Bright Apts near LaSalle Univ Regional Leasing Office 5600 Ogontz Ave Call or Come in M-F 9a-5p 215.276.5600 Section 8, Students & Seniors Welcome

apartment marketplace

5100 Spruce St 2br $700+elec heat Large hardwood Flrs, 267 255-8372

51st & Sampson 1g 2 BR $750 newly renovated 267 627-2325

53xx Walnut St 2Br $950+utils 1st mo & 2mo sec w/w cpt 215 668 3591

5836 Walnut Studio $400 1 BR $575 newly renovated Call 215 778 2862

Bne Belmont Ave 1 BD $800 Also 3 Bd 1 Studio avail 215-284 7844

Lancaster & Girard Effic $460+ elec [illegible] $[illegible]60 move in 347 56[illegible] 7[illegible]6

UNIVERSITY CITY APTS

2xx N 52nd St 2 BR
No new $ leasing Sec ask 484 358 0761

OVERBROOK PARK APTS

[illegible]xx N 54th St 3 Bd $1000
$3000 move in 1 & 2 Bd avl 267.973.9693

7XX North 63rd St. 2BD/1BA $800 with deck Owner pays heat, 1st, Last & Sec 609-315-1259

800 Wynnewood Rd studio $525+utils Spacious 3rd flr view all entire city hrdwd flrs new bath & kitchen 215-882 3084

Golf View Apts new carpets 1Br/1ba $695 www.penrispropertries.com 215 740 4800

Verlaine 1 2 & 3 Bd Apts $595 $850 [illegible] 215.744.4800

NORTH PHILADELPHIA APTS

2[illegible]1 Somerset 3Br 2+lvl $700+utils $2[illegible] is required (315)237 4727

27/College attic w/w ltng incld $500 mo incl all $1000 mo in 215-410-6528

22xx W Huntingdon 2 BD $700 +utils large 3rd floor hardwood [illegible]st & [illegible] sec 3[illegible]3 3403

TEMPLE UNIVERSITY AREA APTS

1, 2, 3, 4 Bedroom FURNISHED APTS
LAUNDRY—PARKING 215 223 7000

LOGAN APTS

★★★★

[illegible]0xx Duncannon 3 BR $700+ utils LR kit 1 BA 1st/last/sec 2677205334

CAMAC ST 2BR $575+utils 2nd Floor 4 rooms carpet & window treatments [illegible] 267 [illegible]82

OLNEY APTS

10[illegible] W Tabor 1 & 2 Bd $495 & $650 Some with sunroom/new reno/sec 215 300 7360

58xx & 61st 2BR/2Ba $725 newly renovated Call (215)914-0712

60XX Warnock 1 BR $595+ near Fernrock Train Station 215 276-8534

Melrose Park 2 BR/1 Ba $715+utils 1st floor private parking free washer/dryer new call 315 364 2725

Bet dentist/life Studio 1Br & 2Br apts Spacious & Bright Apts near LaSalle Univ Regional Leasing Office 5600 Ogontz Ave Call or Come in M-F 9a-5p 215.276.5600 Section 8, Students & Seniors Welcome

apartment marketplace

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anything & everything philly

GERMANTOWN APTS

1 BR $ 2 BR Apts $705 $835
spacious great loc upgraded heat incl PNA us nches occupied 215-866-9371

4Axx Wayne Ave 3br $750
fresh paint w/w/ rpted flrs 267 230-2600

5220 Wayne Ave Studio 1 BR 2 BR
nswly rehab 267 787 6539 Lic# 507568

5321 Wayne Ave Efficiency $550
1 BR $625 1 me + sec (215)776-6277

Greene St 1 BR $585 br/bl d720+ util
nundry setting Call 610-247-5857

The Fieldview Apts. 705-15 Church Ln
Comfortable Living. Historic Germantown 1br $750 2br $858 Gas Water Heat Free Close to Septa Grocery Eatery & LaSalle U Call/or appt 215-276 5600 M-F 9-5

xx W LOCAH St 1 BR d680+ utils
2nd floor kitchen & bathroom. 2 me rent 1 mo security may clean 7 42

CHESTNUT HILL/MT. AIRY APTS

2103 Chelten 1 BR rms $650
ALL NEW Apts! cal 215-264 5394

83xx Forest Ave 2Bi $725+utils
spot new appl lsr lit 215 75 07

OAKLANE APTS

12xx Chesnlosi Ave 2br $750
new w/w gar updated kitch 267 297 9963

2114 E Chelten Ave Apt C 2BR/1BA $700
Th s 2nd Fl Apt is available now Is the Germantown area Private entrance and Shared deck/patio and back-yard area 1M rent and 1M security required Call Tracey at 215-287-7733 for an appointment.

2xx W Grange 3 BR/1.5 BA $745+ utils, heat incl apt yard 215-805-6455

54xx S 16th St 1 BR $650+utils
fin shed basement 1st floor no pets Cal 215 765 1o 1 275 s93 54 9

68 ST VIC-STUDIO $585/30R $675
heat w & gas in 5 4

71xx N Broad 3br apt $895+ utils
w/w carpet $1750 move in 6 549 6946

FRANKFORD APTS

1Axx Hsr son 1 Br s $625 $675
new renov 3 to choose from 215 914 0712

20xx Orthodox 1 Br $600
spacious Sec 8 OK (267)230 2000

4840 Oxford Ave Studio 1br & 2br apts
Ldry 24/7 cam lic# 214340 267 767 6958

★★★★★

Margaret St 1 BR $595+ utilities
Kens ton newly remodeled 215 5 6 1455

FISHTOWN APTS

2217 E Cumberland stu 1 2 BR
Newly ren 267 57 69 1 50

NORTHEAST PHILADELPHIA APTS

1025 Pennsylvania Ave spacious 2br $708+util
2nd floor liv room din room, A/C, new carpet bath rm & W/D 215-882 3084

301 W Byberry 2br/2 full bathe condo $995
open flr plan patio w/storage lg bkyd w/d d/w pool tennis court 973.876.9645

33xx RED LION RD 2 BR $860+ utils
Prime mt water & appl. 267 515 9248

464T Adams Ave Studio 1br & 2br apts
Newly renov 267 767 6959 lic#433314

52xx Jackson 1 BR $650
lg 2nd floor balcony 267-230 2600

54xx Tarnesville 1 BR $575+ utils
newly renov 1 flr BA LR kit 215 425 0164

61xx Oriman 1 BR $850 incl water
2nd floor clean cal 267 574 4163

65xx Algen Ave 2 BR/1 BA $768+utils
2nd floor $2250 move in photos at www.mjpropertymgt.com 215-205-4620

Academy & Grant 2 BR $675+ util
1st flr apts kenn no pets. 215-834 7181

Blvd/Tyson Vic 2br $725+utils
1st floor duplex wall/wall carpet, fridge w/c no pets Please Call (215) 605-9728

Bustleton/Bowler 2br/1 5bm $850+util Rd
2nd flr central air w/w d/w garage bask yd, avail 10/1, 215-429-9310 lv msg

Glenview St 2 BR $800
ry d d/w C/A new w/w new Cattmen Mall 610 544-4001 or 610-864 7783

Philmont 2 BR duplex 2nd flr $820+
C A ment yd storage (215)752 1491

BUCKS COUNTY APTS

Morrisville 1Br $850 hes/hot water inc 2nd flr off st park ng o/c no pets yard close to Rt 1 195 tu ns ke 215 736 8864

★★★★

WARMINGTER Lg 1 2 3 BR Sect. 8 OK
Great Move In Specials!!
Pets & smoking ok We work with credit problems Other unit sizes available Call for Details 215-443 9500

MONTGOMERY COUNTY/ SUBURBAN RENT

Penn Valley 1 BR/1 BA $550
Tower at Cobhill includes all utilities & amenities available immed 6 0 296 5766

GLOUCESTER CO NEW JERSEY APTS

Gersonia (Runyon Ave) 3br $1100+ utilities new clean loc 267 716 8090

APTS, ROOMS, HOUSES TO SHARE

Center City 11th St share apt $750
includes utils cable 19/15 (917)933 6928

EAST OAKLANE 1bi phone house $460
ren 215 549 0634

ROOMS

Oxx N 55th St Single rms $400, double rms $500 rms w 1 bath $600 Full size bed dresser fridge 551 550 ok S W SW K Phila & Frankford Call 267 707 6129

153x W Erie Ave $395 incl utils cable Internet kitchen access (267)269 0975

21st & Allegheny Fully Furn Luxury Rms Free int ls/cable Call 267 331 5342

22nd & Hunting Park rooms lg cn furn $85-$95 wk 2nd week free 215.965.3600

28xx Olemend St. 3 BR $600
1 mo rent 1 mo security 215-225-7190

26th & Lehigh $100 $120/wk, shared kitchen & bath Call 215-225-7190

30th & Lehigh Unfurnished $120/week 5360 move in Call 215-583-6144

3128 N 22nd St lg room w/ priv patio kitch & utils inc $110/wk 267 235-1166

37xx Gratz St & Erie Ave Large clean room close to transp & shopping Share kitch & bth No drugs! 484 318 1255

40XX Reverdell furnished rm for rent Seniors Place $400/mo 267 601 6855

41xx Ole York Rd lg furn rms newly ren w/w $85 $100/wk must see 215 552 5200

4500 N 17th St $300/mo new luxury rm Fna Cobbl Henry 267 974 9271

50th & Grard Newly renovated house clean rooms $100 $120wk (267)784 5071

53xx S Broad 1 BR furn full kit AC 3 Wash Also sgl room avl 267 496 6448

55th/Thompson furn $115/$125 wk frig micro priv ent $200 sec 215 572-8833

55xx Wyalusing large clean rooms $90 $110/wk Call (215)917 1091

61xx Chew Ave Mt Airy 2xx Melville Univ City $85-$100/wk 215 242-9124

6255 Lansdowne Ave Rooms for Rent Call 215-549 2111 between 9-5

6th & Erie $400/mo utils mc furnished pets ok conv to buses (215)225 3018

9th/Erie $80/wk 2blk/Oxford 6 Phila no smoking no drugs 267 979 0255

★★★★★

Al Nice well maintained imp N & W Phila Starting @ $115/wk 610-467-0101

Broad & Hunting Park lg furn room newly renov must see $100/wk 215 552 5200

Broad & Hunting Pk 60th & Market fully furn $200 security $85-$105/wk SSION 215 758 4434 or 267 784 9284

Broad & Olney deluxe furn rms priv ent $110 & $145/wk Sec $200 215 572-8833

Darby apx N/S $100/wk furn cable & utils incl use of house 484 469 0753

DREXEL Area $175/week pvt quarters, fully furn w/TV W/D DIRECTV Incl short term lease negotiable 215-440-9798

Frankford room in apt furn no drugs, near El $85/wk+ $300 sec 215 526 1455

Germantown Area NICE Cozy Rooms Private entry no drugs (215)648 0083

Germantown Rms $120/wk utils inc shared kit/bs $500 move in 215.849.5861

Have Rep & Apts for rent SSI welcome rdm@sakehol se smk 610 803 5202

Kensington Frankford Ave private room $325 $375 (priv kitch) 267-986 7043

Lansdowne $125/wk utils & cable incl use of house no smoking 484-465 0753

Lansdowne $480/mo furn cable utils use of house no smoking 484 469 0753

LaSalle Univ Area ROOM FOR RENT Renovated HW floors 1.5 Shared BA full shared kit. Patio 215-850 6618 Max

Logan $110/week $350 sec dep Inm rooms no drugs 215-313-9452

N PHILADELPHIA (excluding gas elec) W/D, prkg, $300 $450/mo 267 342 2226

Rooms for rent (3) Clean $150/wk $300 move in all utilities! lucky fun Morris 216-352 3860

SW & W Move-in Special! $90 $125/wk Room sharing maint 55 ink 215-220-8677

5W Phila & Cobbs Creek area furnished rooms 215-472 2067 or 267 303 1720

5W Philadelphia Room for rent $250 move in share kit & bath 267 251 2749

5W Phila Rooms for rent use of the kitchen Call (215)909 1772

★★★★

Temple area lg furn shared kit/ba co ple priv ent d100 $130/wk 215 852 3915

Temple/Tyler area extra large room $450 $500/mo (215)498 7885

Temple/Tyler area large clean rooms for rent, no drugs 215-225 4108

W Phila 57th St lg furn newly renov $100 $125/wk call Ashley 215.971 0061

W Phila medium clean room priv ent rance nr gd trans 215-494-8784

W Philly Rooms $90/wk & Efficiency Own transportation 215-909-3789

W & SW Phila newly renov rooms share kit/ba 3 bath all priv ate 2 5 58 7059

homes for rent

SOUTH PHILADELPHIA RENT

[illegible] 3br $900
Newly renov 1st floor, sec 215 463 4344

22xx Mifflin St 3 BR/1 BA $750
Low Sec rms S ck 267.565.9654

SOUTHWEST PHILADELPHIA RENT

61xx Wheeler St 3 BR/1 BA $825
modern Section 8 ok call Joe 877 722 0173

Olympia Place 2br/1.5ba $1100
1st last & sec all kitch large yard deck garage Call after 5pm (215)635 0562

WEST PHILADELPHIA RENT

1661 Robinson St 3 BR $725
Brown St 1 BR apt $580
NO DRUGS! Call 267 259-0430

39xx W Girard Ave 6 BR/2 BA $1000
rear deck $3000 move in 215-365-4567

57xx Cedar Ave 4 BR/1 BA $935+utils
1st/last & security Call 267 253 0963

62nd & Vine 2br/1ba $860+
sec kitch front porch yard 610 649 9099

NORTH PHILADELPHIA RENT

19xx Sidney St 3br $700
S ecurity Temple newly ren 267 549 1586

23xx Cleveland St 3BR $750+utils
Newly renovated Section 8 approved Available immediately (215)680 2538

24th & Lehigh Area Sect 8 ok
new paint near transp (610)337 2244

25XX N 15th St 5br $900
Large LR sect 8 ok 215-910-9549

25xx S Gratz St 3br/1ba $695+utils
washer, by Intell, sec 8 ok (215)425 3696

OLNEY RENT

Is wnerest 6xs Ainsgrove St 3br
Section 8 ok 215 43 2559

GERMANTOWN RENT

Ogontz St 3 BR $900
In ner pork 215 424 5870

OAKLANE RENT

[illegible] 3BR $[illegible]
[illegible] ave/Howe 610 [illegible]

KENSINGTON RENT

30xx D Street 2 BR $550
good location,1st/last $ sec 215 514 0653

3dxx Braddock St, 19134 PNA SEC 8 OK
2 bi l br 1 blk from public transp front porch back yard washer dryer, refrig $700/month plus utils 215-946-6800

Jasper St 3 BR $750+
Close to Church schools, Temple student [illegible] d/w & w/ 201 721 0643

FRANKFORD RENT

18xx Margaret St 3 BR $695
gl lin, finished 1st/last/sec 215 [illegible] 0653

Rooms for rent (3) Clean $150/wk $300 move in all utilities! lucky fun Morris 216-352 3860

FISHTOWN RENT

2500 Tulip St 2BR/1BA $1 000
215 6 6 934

NORTHEAST PHILADELPHIA RENT

11xx Bustleton Ave 19115 Temple BA d1 500 Laundry Utility incl Central Heat & AC Security Sys Yards 215 266-6022

Neilson Area 2 BR
Sect 8 approved call 267-939 8965

Oxford Circle 3 BR $800+utils
2BR apt $800+ renovated 610 626-0623

Welsel St 2BR $700
renov new insert kitchen! 2nd flr 37 100

BUCKS COUNTY RENT

ANDALUSIA 3br/2ba $2650/mo
Unique opportunity to live in 100 acre historic estate late 19th century ranch style longhouse short commute to Phila & NY Please Call (215)639-2078

ANDALUSIA 4 br/2.5 ba $2500/mo
Delaware Riverfront Unique opportunity to live on 100 acre historic estate late 19th century reconverted stable short commute to Phila & NY (215)639-2078

Hewlown 3 BR/2 BA $1700
Lrg garage family room w/fireplace lots of storage newer kitchen deck Cornell Rock Tools on 10 1 215 660 1073

DELAWARE COUNTY RENT

Upper Darby 2br $[illegible]
[illegible] w/w mstr/ensp 215 32[illegible]

MONTGOMERY COUNTY/ SUBURBAN RENT

Jenkintown 3BR/1BA 6x 550
Central of town yard off street parking utilities not incl. no pets 267 247 2138

CAMDEN COUNTY NEW JERSEY RENT

Camden 22xx Bl ra Blud 3br 1 5ba $1200 garage ren m, sec 8 ok (609 868 3023

CAMDEN COUNTY NEW JERSEY R[illegible]

Cherry Hi Gardens State Dr 3Br $3000 furn family [illegible]dence [illegible]09 869 3081

POCONOS RENT

BrarCrest 5 BR sleeps 12 Saw Creek 3br sleeps 8 9/5 10/10 11/11 11/24 12/31 Wks 8 Wkends d99 587-9483

automotive

BUICK

Park Ave 2003 $8950
41k perfect 25MPG like (856 464 8268

GMC

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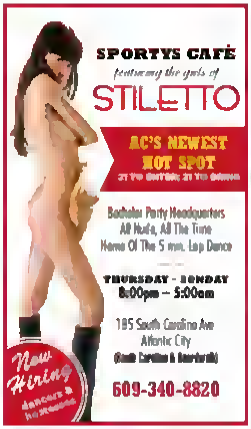
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